AMATEUR CINE WORLD

SEPTEMBER
SIXPENCE

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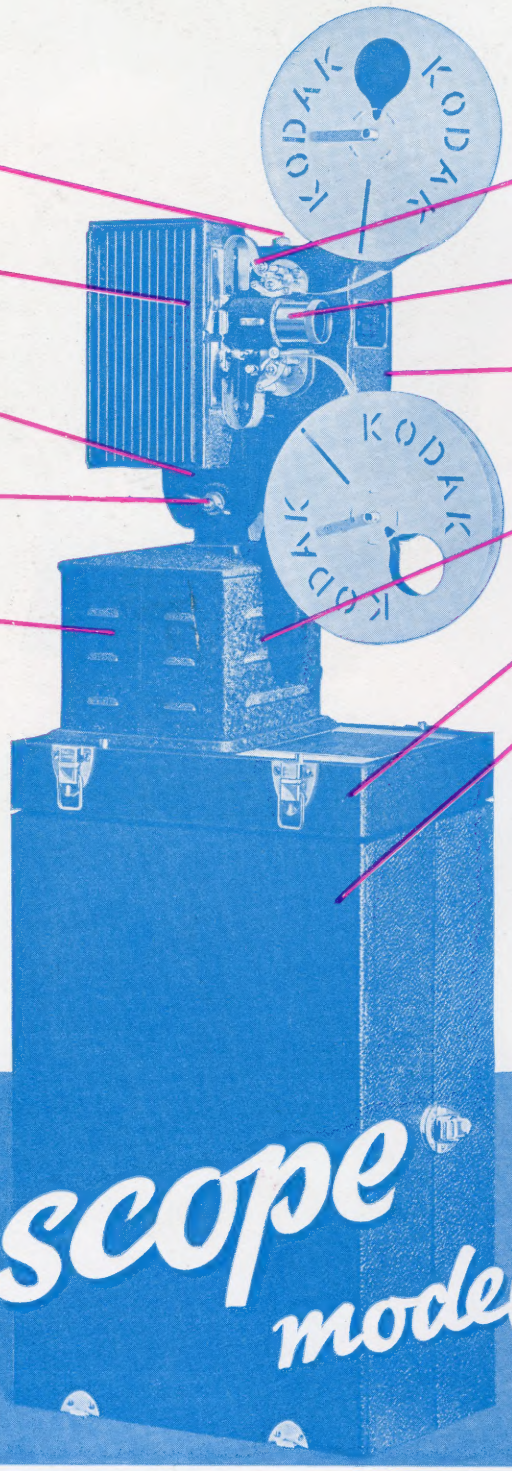

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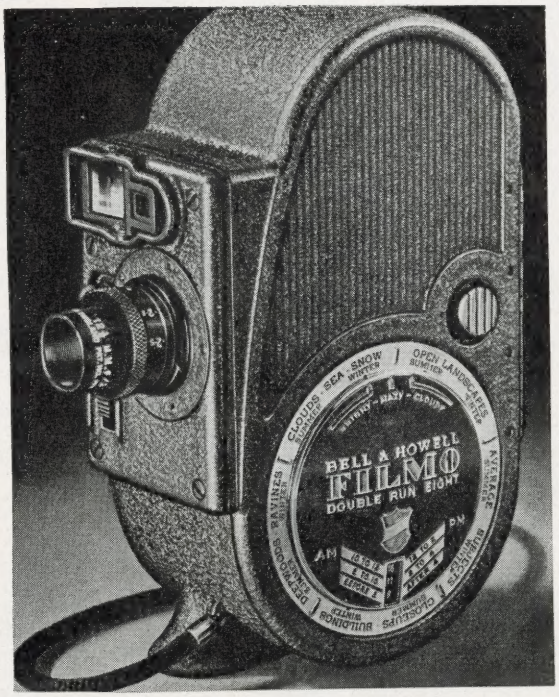

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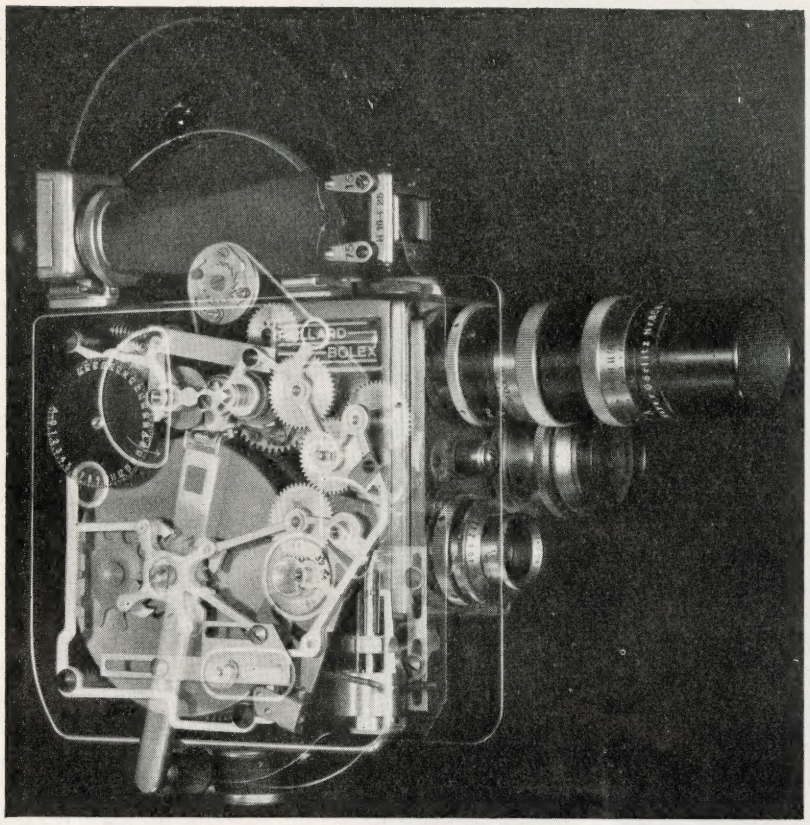

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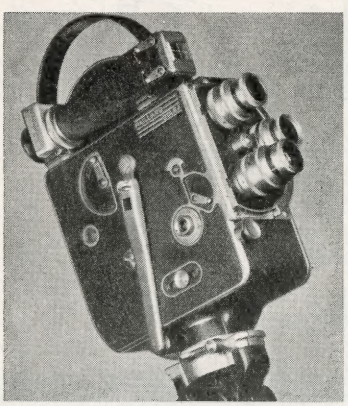

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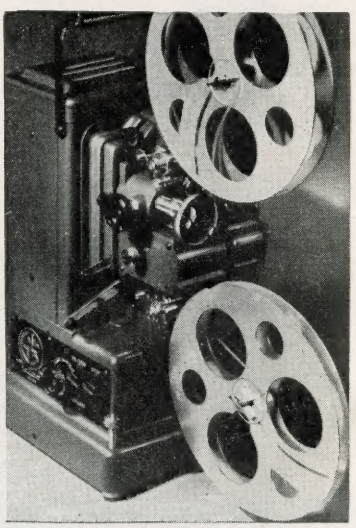

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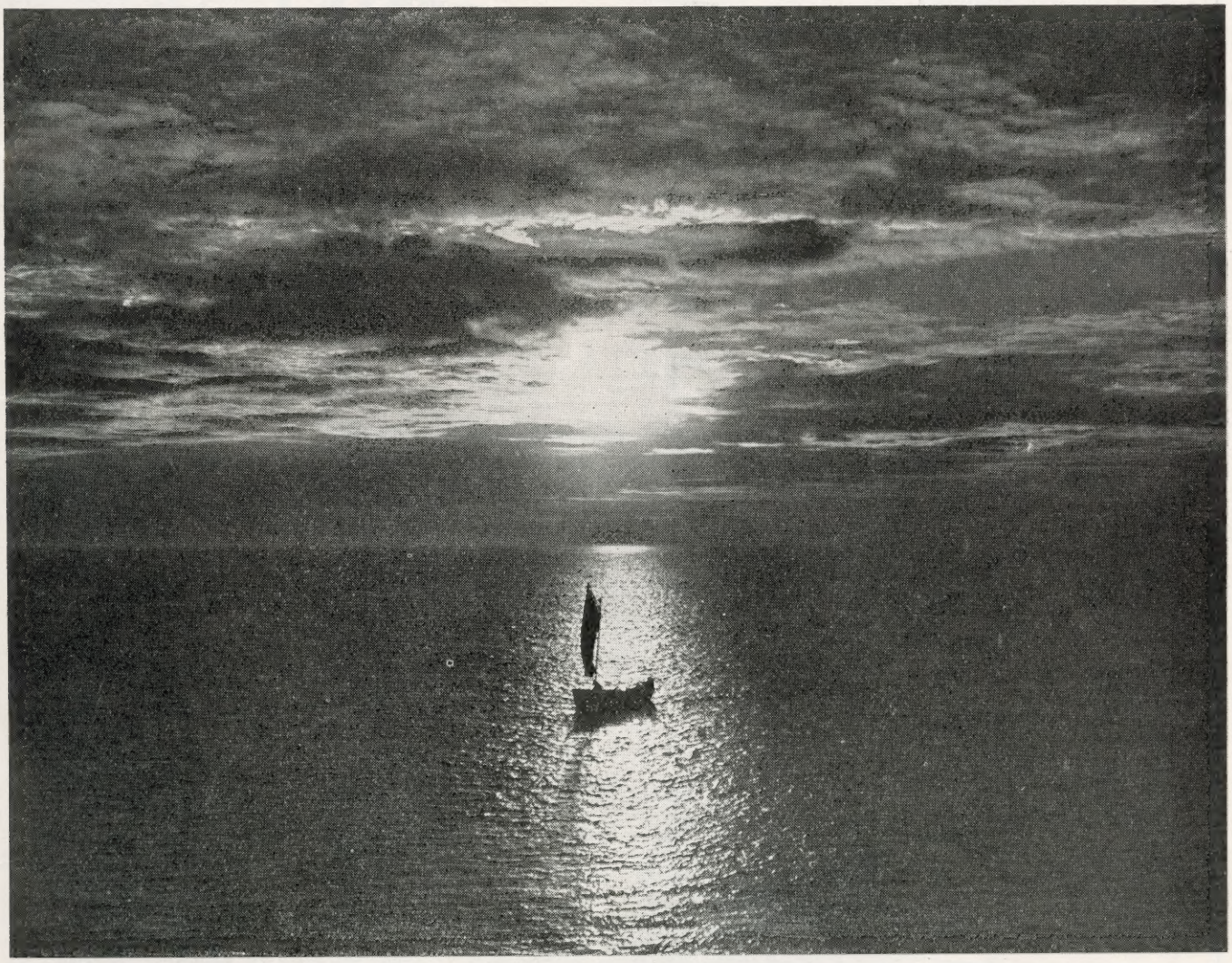

This attractive study can be used effectively as a title background.

PRINCIPAL CONTENTS

THE EDITOR TO HIS READERS 277
MORE ABOUT COLOUR FILMING. By S. S. Francis 279
BOX OF TRICKS. By George R. Blount 282
EDITING AND MUSICAL ACCOMPANIMENT. By Alfred Gordon Bennett 287
STAGES IN AN IDEAL REVERSAL PROCESS. By R. H. Alder .. 290
DESIGNING SETS TO ENHANCE "ATMOSPHERE." By G. Brian Herbert, B.A., A.R.I.B.A. 294
READERS' FILMS REVIEWED 296
8MM. TITLING. By Eric F. Impey 300
SNOW WHITE: GENERAL RELEASES THIS MONTH. By A. Vesselo 303
WHAT THE SOCIETIES ARE DOING 307
WHAT'S NEW IN APPARATUS 312

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Publicity and the Cine Societies

"THANKS for your timely foreword to 'What the Societies Are Doing' (in the August issue of *Amateur Cine World*). I quite agree with your comments about the brass tacks and the trumpet blowing." This extract from a letter from the secretary of one of the better-known cine clubs is typical of many received. The form in which reports from the societies are now printed seems to have met with general approval, and the correspondence has elicited some interesting views on amateur cine societies and their relative importance to the amateur cine movement.

There seems to be a doubt in the minds of some correspondents as to whether they are of any importance at all. It is our overseas readers who are loudest in their disapproval. This is perhaps understandable, because it is scarcely to be wondered at that a reader in Singapore should not be particularly interested in the activities of a club at Penzance. But if one accepts this, one also accepts the fact that it is all a matter of degree, and that if a Singapore reader feels ill when he reads the reports (and he says he does) then a similar indisposition—though possibly milder—is likely to attack the reader living at John O' Groats.

Extreme Views

One can, however, discountenance the possibility of a wave of illness assailing movie-makers in all parts of the country. The opinions mentioned are, of course, extreme. Someone might point out that the simplest way of keeping in good health is to refrain from reading the reports. But the reports are published because they are held to be interesting and therefore intended to be read. If they are not interesting then the space devoted to them should be obviously utilised to better advantage.

It is in the societies' own interests that they should take heed of the antagonism that is undoubtedly directed against them by many amateurs. That it should exist at all considerably weakens the status of the amateur film movement in this country. The only way in which the individual can get to hear of the activities of the clubs is through the medium of the publicity put out by those clubs and his views are therefore influenced almost entirely by that publicity. If it is badly done his opinion is correspondingly unfavourable.

It would be a mistake to take the narrow view that what a person a hundred miles away thinks of one doesn't matter at all. There might be—and probably would be—a cine society in *his* locality that would welcome his membership—a membership which he withholds because he has come to feel that the average cine society is not worth his attention. Both the society and himself suffer.

Striking a Bad Patch

No one expects a society always to be doing important things, always to be in production, always to be trying to further the cause of the movement. But if a report of the less important things is submitted for publication, then quite obviously it must record happenings or views which, while not being of headline importance, nevertheless have a certain interest. We know from practical experience how frequently the average society strikes a bad patch in which nothing seems to be done, in which the routine work is somehow muddled through but at the end there is little to show for it.

In order to gain first hand knowledge of conditions, we joined a small cine society as an ordinary member some time ago and did our bit with the rest. We dutifully paid our shillings for the whist drive in aid of funds and got muddled up with the cards and never could seem to move up to the next table and although everyone was most kind it was all very awkward. So we were very glad when the refreshment interval arrived and we could have a cup of tea (2d.) and sausage roll (1½d.). We believe the club benefited slightly from the drive but since most of the members put up the prizes it was really the club itself that augmented its funds.

Then we took part in production and there was a good deal of standing about

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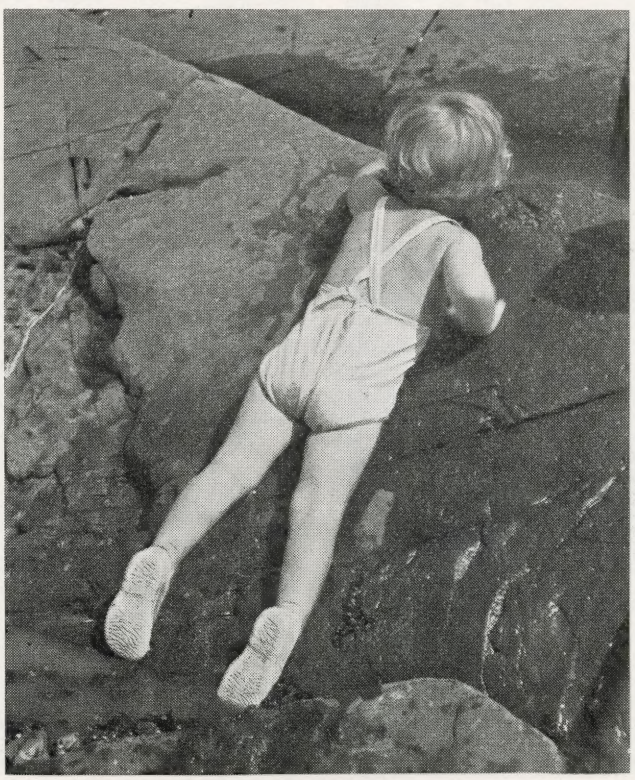


Shots of the family running hither and thither at the seaside, always on the move, can prove rather wearisome if they are not interspersed with shots of less strenuous subject matter. The contrast will accentuate the action the better.

The Editor to his Readers

(Continued from previous page)

and somehow it seemed a pity always to be bothering with lights and camera set-ups when there was so much opportunity for pleasant gossip and, further, the actual conversation often seemed to be of more practical value, dealing as it did with individual experiences, than the work on hand.

So everyone agreed that although more filming might conceivably be done no one could deny that everyone enjoyed themselves, even when the treasurer came round for subscriptions. Agreed that a cine club is not a social club and that the purpose of a cine club is to make pictures, who shall say that we did not pass our time in a pleasant and profitable manner, even though the film took much longer to finish than it ought to have done and that at the time of writing a hundred feet of it appears to have been mislaid ?

Here were people with kindred interests meeting as much to discuss their hobby as to practise it. Nothing spectacular was attempted or achieved ; no practical contribution was made to the welfare of the cine movement. But for all that the club had justified its existence.

Trivial Happenings

It is when a report of activities like these comes to be written that the danger of alienating the sympathies of the reader arises. In the main the happenings are trivial and of a personal nature. It is of no interest at all to the next man that at the meeting on September 5th the leading lady convulsed members by padding out her figure to suit the requirements of the part she had to play, or that the door in one of the sets had to be rehung because the handle was on the wrong way.

One can fall back on the hackneyed statement that production is proceeding according to schedule, which means nothing or one can indulge in a spot of romancing and attribute to the club progress that it has not achieved. Both reports are to be deplored. Is it best, then, to preserve a dignified silence and not to write a report at all ?

If there is nothing at all to write about then this is the best course, but in actual fact, although nothing much may have happened, there is always a good deal of *interesting* material to record—interesting to the outsider as well as the club. That pleasant gossip that took up so much of your time. . . . You exchanged views and opinions about movie-making. So-and-so told you about that gadget he had made, somebody else had been experimenting with make-up. News and views of this kind interested you. Surely, then, it will interest others. A brief indication of the more interesting things you have gleaned at your club will therefore provide most useful material for the club report.

A Lead from the 'Still' Workers

This method of reporting works very well in certain sections of the still photographic world. There are certain organisations known as postal portfolios—the Leica Postal Portfolio, the Photographic Miniature Postal Portfolio, the Photographic Postal Portfolio and so on. Since their members are scattered all over the country it is impracticable for them to meet. They therefore keep in touch through the post. A notebook is circulated to which each member contributes on any photographic topic that takes his fancy. There is usually a good deal of good-natured badinage and each contributor in time gets to know his fellow members almost as well as if he were personally acquainted with them. As a contributor to one of these folios we speak from experience. Their value lies largely in the fact that the technical and semi-technical information contained in them is all built on practical experience and its presentation made palatable by reason of that personal touch. The text-book atmosphere is conspicuously absent; one is among friends eager to learn and eager to pass on what they know.

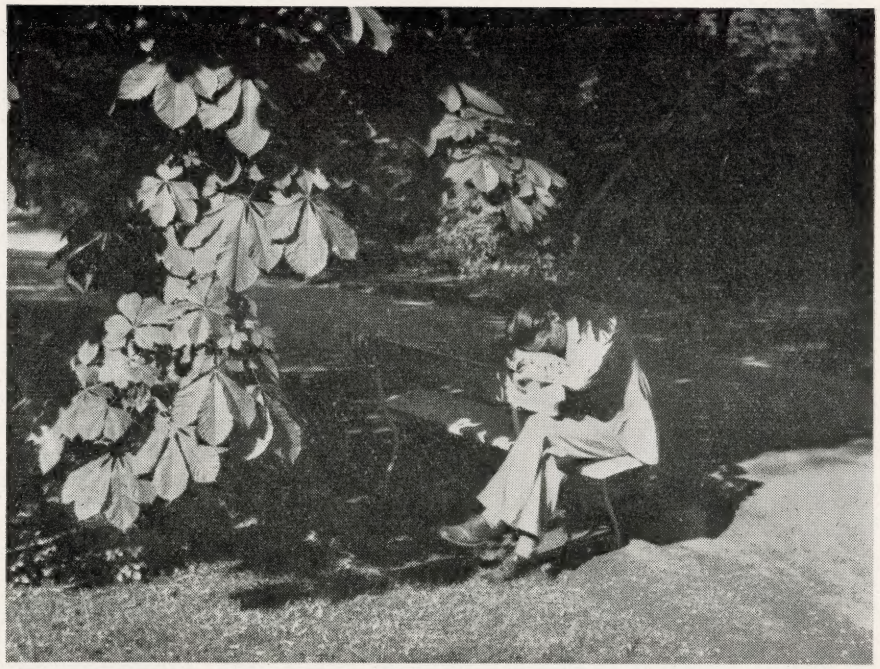
The cine club member could not spread himself as does the notebook contributor, but there is always space available for items of interest to the movie-maker. It is not, after all, difficult to utilise it to the best advantage and by doing so one is benefiting one's club and the movement as a whole.

The market place supplies a wealth of good cine material, much of which can be used as incidental shots or filed for the library.

More about COLOUR FILMING

Years of use have familiarised us with monochrome stock so that we know reasonably well how to obtain any required effect, but colour film is still comparatively new so that even the more expert movie-maker needs to approach colour filming with the enquiring mind of the beginner.

By S. S. FRANCIS



A shot such as this is effective in monochrome and doubtless when taking it one would, to a certain extent, be influenced by the colour, but as a colour shot it is inclined to be too contrasty and heavy.

SINCE exposure is more critical with colour film than with black and white stock, the use of a meter is desirable if a good standard of results is to be obtained. In using the normal type of exposure meter which is pointed at the scene to be shot and which measures the amount of light reflected by the scene, considerable judgment on the part of the operator is necessary to make allowances for any preponderance of light or dark in the scene which, whilst affecting the meter reading, does not actually affect camera exposure. Readings based on the Smethurst High-Light system, using either the white card and masked meter, or the Avo Smethurst High-Light meter, can be accepted at face value to give a normal and accurate reproduction of the scene without the exercise of judgment being necessary, as the basis of the system is such that variations of colour or tone in the scene to be shot do not influence the exposure reading obtained.

Variable Factors

The eye is very accommodating and thus gives no heeded warning until changes in light intensity become considerable, by which time a shot may be spoiled by faulty exposure. On dull days light can vary considerably from minute to minute, while early morning and late afternoon sun is much weaker than at mid-day. Haze is also very deceptive to the eye. With all these variable factors it is therefore wise to make a practice of taking a meter reading before *every* shot as, in addition, the width of a street or the proximity of light-shielding objects of any kind all play their deceptive part in causing a variation of the exposure required.

It is only in artificial light work that one can have any degree of confidence that light intensities will ' stay put ' and even here it is wise to check over the reading occasionally, particularly if the subject moves far from the point where the original reading was taken.

The individual colours in a scene are influenced to a variable extent by the colour of the incident light illuminating them. To illustrate by emulating Euclid and carrying to the point of absurdity : a white object in noon sunlight will reproduce white, but illuminate the same white object with red light only and it will be reproduced red, not white. Shots taken in the late afternoon when the sun is low bear unmistakable evidence of the redness of the sun's rays.

This point of coloured incident light and its influence on colour reproduction is forcibly illustrated by the lament of a cameraman who was shooting on Blackpool front last summer on a day when the sun frequently disappeared behind clouds. Although appropriate adjustment of the lens aperture resulted in the acquisition of shots of constant density, projection showed there were slight but noticeable differences in colour tones, more particularly apparent in human faces. The reason becomes obvious when one pauses to consider the difference in colour between the sun and the bluish-grey sky light and their probable influence on colours.

Colour of the Sea

The colour of the sea presents an interesting problem in the taking of holiday films. Many people tend to dismiss as exaggerated the intense blue of sky and sea depicted by coloured postcards of the Mediterranean. The intense blue of the sky is due to lack of moisture in the atmosphere and is, unfortunately, only too seldom seen in this country except on exceedingly cold days, and then usually only on high ground. The sea itself is really a gigantic mirror which will therefore reflect into the eye or camera lens the colour of an object, in this case the sky ; hence the blue of the sea, which is dependent entirely on the blue of the sky.

Contamination of the sea sometimes makes itself apparent through the presence of sand held in suspension,

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More About Colour

usually in shallow water where the surface motion is transmitted to the sea bed to churn up yellow sand, the colour of which combines with the reflected blue sky to cause the water to appear green. In a similar way mud will give an appearance of various shades of brown.

In dull weather the sea is illuminated by grey light from an overcast sky and any viewpoint will result in the direct reflection of the sky, which has become the main incident light, with the result that the sea will appear as an expanse of very light grey, which to the black and white worker, especially, means a very flat picture. If other objects are correctly exposed the sea itself is bound to be over-exposed because it is reflecting the main source of illuminant, thus further tending to blot out any slight contrast that might be present.

When Clouds Do Not "Come Out"

Under these conditions it is tantamount to shooting directly at the reflection of the sun and expecting full detail to be registered in the high-lights, except that here the source of incident light is concentrated instead of being spread more or less evenly over the entire sky. It is but a small step further to appreciate the reason why on overcast days the sky always reproduces clear celluloid. If exposure is right for illuminated objects, the sky, being the source of illumination, must be relatively over-exposed.

Contrast does not affect the colour user as it does the man who favours monochrome stock. The mere presence of colours in the scene, however pale they may be, provides ample contrast to prevent flatness; thus the cameraman can shoot in either sunlight or dull light with confidence, bearing in mind only that colour rendering will vary slightly for the reasons already mentioned.

Control of colour reproduction is to a limited extent in the hands of the cameraman. Slight under-exposure (half an aperture) results in a denser image and has the effect of causing all colours to be brighter and more vivid, with greater overall contrast; slight over-exposure (half an aperture) on the other hand results in a thinner image with less contrast and colours of a softer and more pastel shade. The choice is a matter of personal preference coupled with the power of the projector light available.

Flat lighting is generally recommended for colour filming, but partial side and back lighting can be very effective, although it is preferable that the surroundings should be such that considerable light is thrown back.

Value of Partial Side Lighting

Colour film, particularly Kodachrome and Kodachrome A, rapidly builds up density and with it decreases the ability to "reach into the shadows." For this reason the general recommendations are that contrasty subjects should be avoided and lighting should be flat. In the writer's experience, while flat lighting gives excellent results, very attractive pictorial rendering can be obtained by using partial side lighting. Indeed, back lighting, with the sun behind the subject, can be very effective if some provision such as the use of a reflector is made to lighten the features, or if the surroundings are such that considerable light is thrown back, as on the beach or near a light building.

Beware, however, of "opening up a stop or two" in an endeavour to lighten the shadows, for the sunlit background will then be well over-exposed and, for some peculiar reason probably associated with the fact that colours will be unnatural and will bear no relation to the original, obtrude in an unmannerly way and become very noticeable—more so than in the case of black and white stock. The permissible maximum of this "opening up" business to lighten shadows is limited to half an aperture. Besides, one normally expects to find that a face in shadow is somewhat darker than in open sunshine.

Haze

Haze, which is always present in the atmosphere in this country, even though invisible to the eye, has an effect on colour film and if clarity and correct colour rendering of outdoor shots are desired, the use of a haze filter to cut down the excess of the ultra-violet rays present and to reduce the blues to normal proportions is necessary. It must not, however, be inferred that colour filming is impossible without such a filter. Haze filters are practically colourless to look at, have no influence on exposure and may be used for all shots. A lens hood is also very desirable.

Kodachrome A, which can be used without any special lens equipment or filter, is available for artificial light. To achieve a similar end, the manufacturers of Dufaycolor provide special filters

to restrain the excess of reds and yellows, a pale violet for Photofloods and a deeper blue-violet for half-watts, the light from the latter containing even more reds than the former. The use of these filters naturally necessitates an increased exposure, the High-Light factors for Dufaycolor film now being: Daylight 5, Photoflood 2½, Half-watt 1.

Unfortunately, paucity of information available at the time of writing precludes the possibility of quoting High-Light factors for the new Agfacolor film.* It is understood that it is considerably faster to daylight than the present Agfacolor, which has a factor ruling of 2½. Also, it is not known if separate emulsions will be available for daylight and artificial light or if recourse will be had to the use of filters for artificial light.

A type of scene for which colour can be used to great advantage. In monochrome the girls merge too much into the background.

It should be clearly understood that the film factors mentioned herein are applicable only to the Avo Smethurst High-Light exposure meter. Various makes of photo-electric cells tend to behave differently under artificial light, so whereas the white card method of obtaining High-Light readings will give satisfactory results in daylight, the same meter and card in artificial light may give an entirely erroneous reading if the factor relationship mentioned is used. The only remedy is a series of test exposures to calibrate the particular meter in use for artificial light, after which the relationship of factors for different films may be used with confidence. The relation of High-Light factors lies in simple progression: a film with a factor of 7 is twice as fast as one possessing a factor of 3½, and so the former would require to be exposed at one aperture smaller than the latter under similar conditions.

Ordinary Kodachrome is now rated as possessing a High-Light factor of 5, while Kodachrome A possesses the amazingly high speed properties associated with a factor of 17. As an experiment, the writer during the past winter obtained permission to shoot 100 ft. of Kodachrome A inside the local theatre during a performance, the normal stage lighting only being used. High-Light readings were taken on the stage with various combinations of lighting. With all lights going an aperture of f/3.5 was registered, various combinations decreasing the amount of light available, with correspondingly larger aperture readings. At selected points in the programme certain pre-arranged combinations of lighting were used, the corresponding apertures for which had been previously ascertained and the lens adjusted accordingly. The results were first-class. In between times various artistic combinations of coloured lighting were used, the show being a ballet, and although shots taken then were "pot luck," the influence of coloured incident lighting on faces and dresses is obvious.

With a suitable filter in front of the lens it is possible to use Kodachrome A in daylight and obtain a colour rendering similar in all respects to the daylight Kodachrome, so the fact that the camera is loaded with Kodachrome A does not preclude daylight activities. The Kodak Company state that Kodachrome A with the filter in use possesses the same sensitivity in daylight as ordinary Kodachrome, which would call for the use of a High-Light factor of 5.

(Next month: Further notes on colour filming, with particular reference to artificial light)

* The New Agfacolor

Since the foregoing notes on colour filming were written, the new Agfacolor film has become available and from extensive tests and trials which have been carried out by the writer, considerable information concerning its properties and behaviour is now to hand.

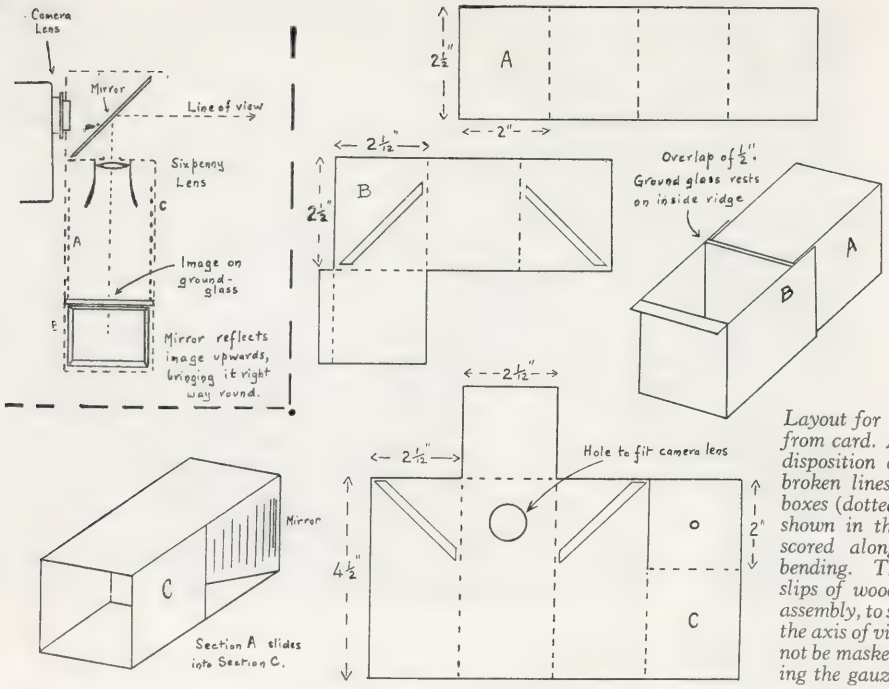
It is intended for use in daylight only and possesses a High-Light factor rating of 4, which in equivalent terms means that it is something in the order of one-quarter of an aperture slower than regular Kodachrome. Owing to certain properties possessed by Agfacolor, the difference in the actual speed of the two films is so slight that for all practical purposes they may be treated alike for exposure computation. This happy coincidence simplifies colour work in general as the factor of 5 can be used as the basis for High-Light exposure for all three colour processes on the market to-day.

As in Kodachrome, the finished positive image of the new Agfacolor film is formed of pure dye and is thus completely free of grain, the residual silver after the formation of the dye image being dissolved out and entirely removed. Naturally, after the lapse of so short a time it is not possible for the writer to give positive information respecting the permanency of the dyes, but the makers state this to be in no way inferior to that of other dye image films already on the market, so there is no foundation for apprehension on the point as there appears to be nothing in the actual chemical processes the emulsion undergoes, in producing the formation of the dye image, to give rise to thinking otherwise.

In detailed behaviour the film differs somewhat from either Dufaycolor or Kodachrome and this will be discussed in full in the next issue. In the meantime, the reader can take it that all the hints and observations concerning the use of colour film in general which have appeared in this journal from time to time apply also quite impartially to Agfacolor.

BOX OF

An effects-box is a most valuable adjunct to amateur film-making. With its aid many of the neat touches that distinguish the professional film from the amateur can be accomplished. In this article full instructions are given for making a box with which a large variety of effects are obtainable.



Layout for a reflex finder constructed from card. At the top left is shown the disposition of the working parts (unbroken lines) surrounded by the card boxes (dotted lines). The card is cut as shown in the remaining sketches and scored along the dotted lines before bending. The diagonal strips represent slips of wood, glued to the boxes after assembly, to support the mirrors at 45° to the axis of view. The ground-glass need not be masked since the cut-out supporting the gauze defines the field of view.

BOONDOGGLERS are of two kinds. One, drawn by 35mm. ambitions, harnessed with a 9.5mm. income, wangles substitutes for high-priced gear he cannot afford. Another, having all the money in the world, designs devices to secure new effects. Both should be satisfied with this effects-box, which costs next to nothing but lends itself to all kinds of new dodges.

The great idea of an effects-box is to give emphasis. The professional screen shows a close-up starkly crisp against a veiled background. Still photographers, who know all about differential focussing and planes of distance, get somewhat similar results by using large stops and throwing the background out-of-focus. But a sub-standard lens is so short in focal length that the background insists on obtruding. What is more, the professional's close-up also puts sparkle in the main subject by giving it a steeper contrast in light and shade, while the background runs in gentle gradation.

"Veiling" the Background

All this is managed by literally "veiling" the background. In front of the lens is a net screen, close enough for the meshes to be clean out-of-focus, yet causing a slight blur in more distant objects. In the middle of this net is a hole, roughly similar in outline to the close-up subject, which therefore is clearly seen.

That is the main but not the only use. Unbroken net throws a haze over the whole picture—modern symbol for "glamour." Sway the camera in addition and the dimly-glimpsed view represents "one over the eight." Substitute a keyhole mask for the gauze and we have a sequence for "D. Vorce, Private Investigator," while a binocular mask creates atmosphere for "Sea-Lure."

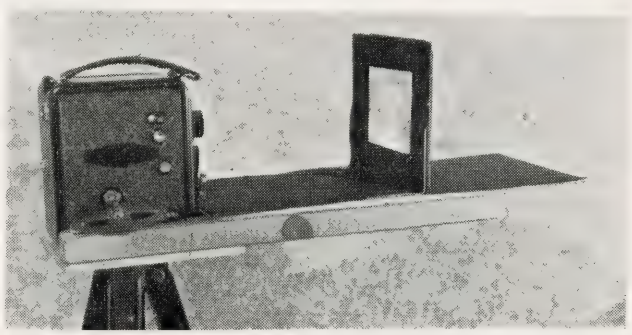
The gauze can flatten contrast in two directions: black nets cut down high-lights, while a light net, illuminated by stray light from the set, lifts shadows. Direct light on the net spoils the effect by obtrusive exaggeration.

The line sketches show the basic idea—its application depends on the shape and size of the camera. Each gauze is supported by a cut-out cardboard surround. The latter slides into a rebated frame, which is fixed square, with small shelf brackets, on a baseboard about a foot long.

Rigid Alignment

Baseboard and camera must be held in rigid alignment. This is easily ensured by stiffening the baseboard with lengthwise battens which project at one end and embrace closely the camera-body. A few nicks in the battens will be necessary to clear projections on the camera. On the underside of the projecting battens is screwed a piece of plywood with a hole for the tripod screw. All the gear must be blackened—the simplest scheme is to glue strips of black paper over everything.

The main difficulty lies in deciding the size and position of the cut-out mask carrying the gauze. The size shown in the drawing is suitable for 20mm. and one-inch



Effects-box without cover, showing "burn-out" for head-and-shoulders close-up.

TRICKS

By

GEORGE R. BLOUNT

lenses. The point to remember is that the leading corners of the baseboard must be just outside the angle of view of the lens. With 16mm. cameras this is the case when the height of lens above baseboard is four times the length of the baseboard divided by the focal length of the lens *in millimetres.*

With 9.5mm. cameras take three and a half times the length of the baseboard divided by focal length *in mm.* The width of the baseboard is ten times its length divided by focal length *in mm.* for 16mm.: for 9.5mm. take nine times instead of ten. To be on the safe side, add half an inch " for luck."

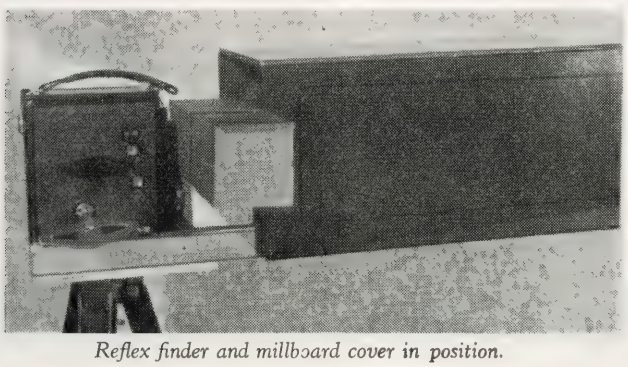
The rebated frame to hold the cut-outs is built of whatever materials the boondoggler is most used to. The pictures show one made of cut-outs of cardboard glued together, but amateur mechanics may prefer wood or even brass. There is nothing to be said against pride of craftsmanship—but cardboard will do. And if the heavy comedian sits on it it is easier to replace!

Finding Area to be Cut Out

Although hitherto the measurements have been rough and ready, only optical means are good enough to determine just what area is to be cut out. A piece of card is cut to slide snugly into the frame. On this a piece of bold print is fixed with a few spots only of liquid glue—if pasted all over it will curl when dry. This is set in the frame and a short length of film exposed on it through a supplementary lens, as if the gadget were a titler. The film, when processed, shows just how much of the print came in the field of view. This area, plus an eighth-inch margin, is cut away. The piece of card can now be used as a template for all future work.

The millboard cover, lined with black paper, which acts as lens-hood, is shown in one photograph. It is required to keep stray light away from lens and gauze.

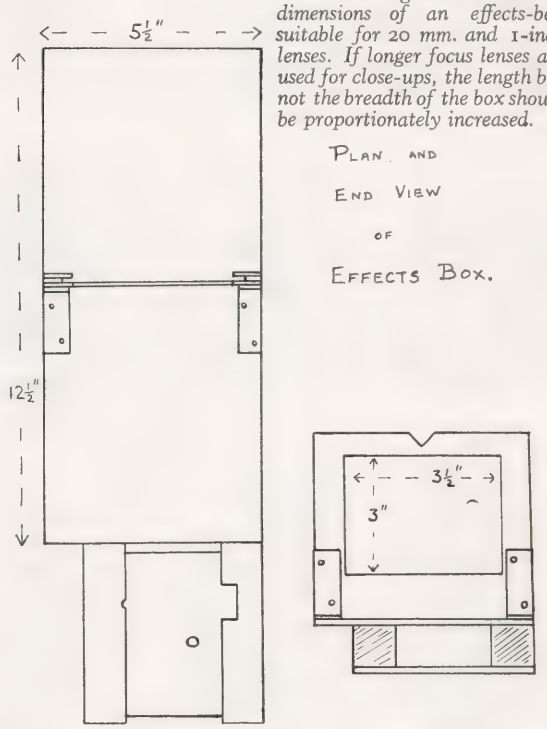
The camera finder by this time is hopelessly obscured, but a journey to the sixpenny stores produces (as usual!) the principal materials for manufacturing a reflex finder, which has the additional merit of showing the picture as seen through the gauze. Once again cardboard will do for most of the construction: the drawings show how it works.



Reflex finder and millboard cover in position.

It consists merely of two boxes which slide one inside the other for focussing: each has a centre partition which in one acts as combined lens-panel and stop, and in the other as the ground-glass focussing screen. The two mirrors were intended for ladies' handbags and the lens was called a " watchmaker's glass." Its focal length is about $2\frac{1}{2}$ inches.

When the boxes have been cut and folded they are held together by binding with gummed paper parcel tape. The best plan is to make first the two-section box which holds the two-inch square of ground-glass and fix the latter in place with Durofix round the edges; then build the second box round the first. Glue in the lens and also slips of wood at forty-five degrees to hold the mirrors—be particular about this angle. Finally, mount the outer box on a block of wood so that the round hole at the back just fits on the mount of the camera lens.



This sketch gives the leading dimensions of an effects-box suitable for 20 mm. and 1-inch lenses. If longer focus lenses are used for close-ups, the length but not the breadth of the box should be proportionately increased.

PLAN AND END VIEW OF EFFECTS BOX.

In use, the assembly of camera and effects-box is centred on the subject. A gauze, on its cardboard mount, is put in the frame and the subject focussed in the finder. With the glowing end of a cigarette the gauze is burnt away—working from the middle outwards—over any area which should show crisp in the picture; this part of the job needs patience, since one must burn away a little at a time, watching the finder continually. Then the finder is removed, the camera lens focussed and the exposure made.

With this effects-box it is quite easy to produce wipe effects in great variety—fan-shaped, vertical, horizontal, diagonal—any kind that ingenuity suggests. A card of suitable shape in front of the lens is all that is required.

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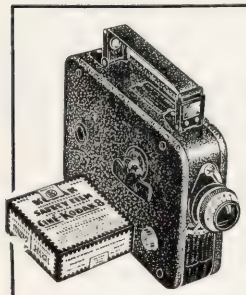

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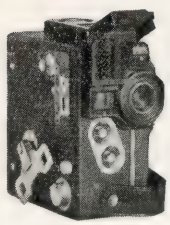

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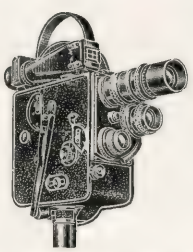

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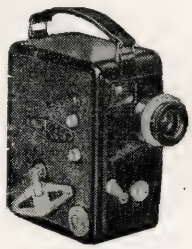

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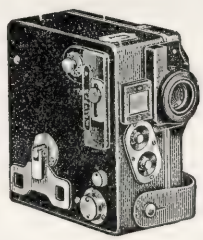

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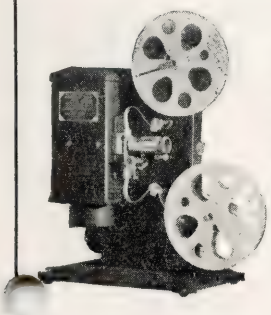

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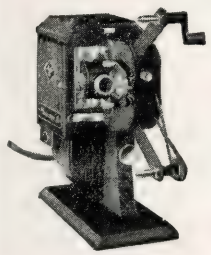

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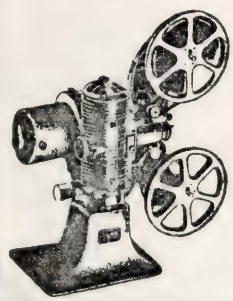

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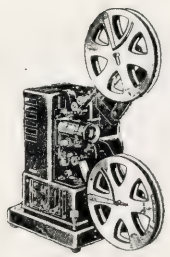

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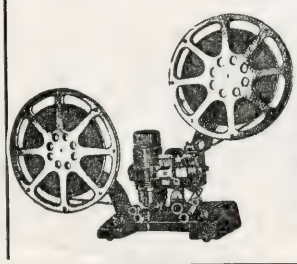

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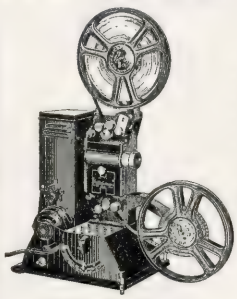

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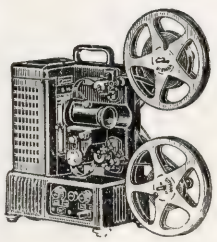

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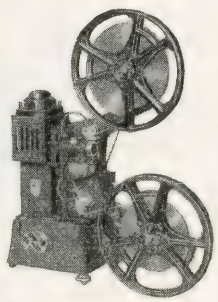

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THE AMATEUR FILM PLAY
A CREATIVE OUTLINE: 7

Editing and musical accompaniment

This is the concluding article in the series which has dealt with: General Production Notes (August), Rehearsing, Directing and Shooting (June), Casting, Settings and Properties (May), Synopsis to Shooting Script (April), Choice of Theme and Preparation of Synopsis (March), and Introduction and Suggestions re Equipment. Some of the author's ideas are unorthodox but have proved eminently successful in practice.

By ALFRED GORDON BENNETT
F.B.I.C., F.R.S.A., Author of "Cinemania," etc.

IT has always been my contention—a contention that is, incidentally, shared by such well-known figures in the professional film-world as Samuel Goldwyn and Alexander Korda—that the author is the most important person connected with any fictional production, simply because without an author of some kind to tell our tale for us in the first place, that tale could never be turned into a picture.

And next to the author in importance I would, emulating the Russians, place the film-cutter or editor, because it is largely upon the cutter's handling of the multitude of shots and takes and sequences that the ultimate success or otherwise of the picture depends. For it is the ultimate creative assembly that constitutes the film and not the individual takes and strips of action of which it is composed.

The Art of the Author and Cutter

In essence, there is a distinct similarity between the author's art and the cutter's, for both are creative in an inspirational fashion that does not quite apply to the associated arts of acting and directing. The author's country, and the cutter's, is essentially a country of the mind: they deal in mental images and intangibles, whereas the director deals with hard facts and flesh and blood.

So to bring the matter home to ourselves and the film-play we have been making together during the past few months, I suggest that the writer of the scenario, whether he chances to be the director or not, is the best person we can choose to cut the picture. He will bring a genuinely creative intelligence to bear upon the task and can be relied upon to keep in mind the story-value—which, in this instance, means the entertainment value—over and above everything else.

Striking montage of youth at the helm in a world of unrest. The picture is too over-loaded with images for a cine shot, but their relationship will repay careful study.

That is why directors, apart from their natural though unfortunate tendency to preserve as much of their work as possible, sometimes at the expense of the picture, usually make good cutters. Consider such examples as are afforded by Pudovkin, the great Soviet director; Frank Capra, who personally cut his masterpiece, *Lost Horizon*, and Cecil de Mille, who has frequently acted as cutter-in-chief of his famous historical spectacles.

Nevertheless, on the balance of advantages the author is less likely to approach the task with prejudice than the director and, whereas the latter will be "all out" to save his pet scenes and effects, the author will be predisposed to remember that "the play's the thing" and, as I have said, rightly count the entertainment value as the factor of paramount importance.

A Convenient Editing Rack

With the actual rudiments of editing I am not, in this article, concerned, for I take it for granted that my readers know all about making neat and efficient splices and are equipped with some form of editing-bench—either purchased or home-made—containing the geared-rewinds, the splicer itself, the viewing-glass and lamp and the rack for holding the various small rolls of cut film. With regard to the latter item—the rack—I will, however, add that in my opinion by far the best and simplest type consists of a rectangular board to which some twenty or thirty numbered (and open) cardboard pill boxes have been glued.

(*Continued on next page*)

EDITING . . . . and musical accompaniment

(*Continued from previous page*)

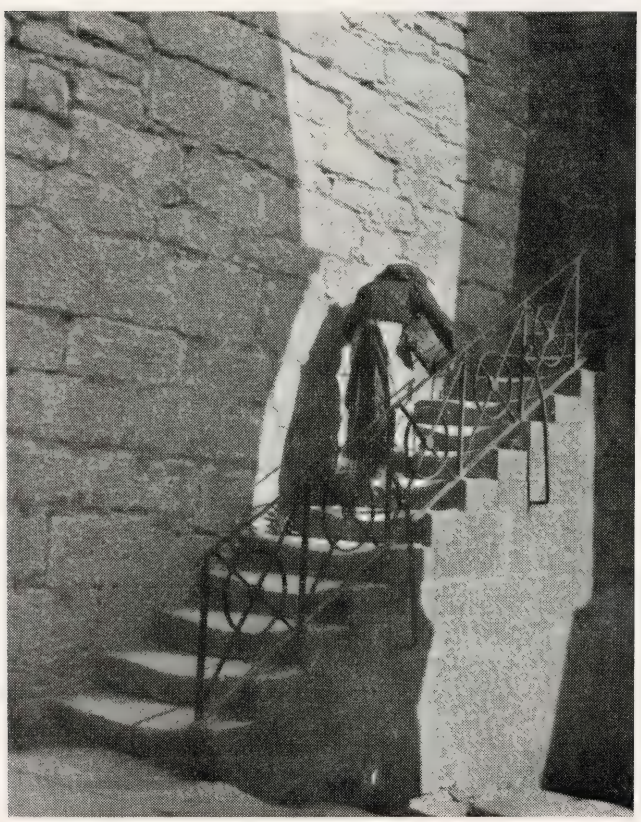
When screening the individual shots (and they must be projected time and again until the author is perfectly familiar with their content), if doubt is felt respecting re-takes, it is advisable for the cutter, the director and the cameraman to confer together so that a decision may be arrived at as to which to select for final inclusion.

If, in accordance with our hypothesis, the cutter is also the director and cameraman he will have to arrive at these momentous decisions himself; it may be mentioned that it is almost worse than useless to solicit the advice of the players in such a case, for the players are inevitably prejudiced and try though they may to express an impartial opinion, they will subconsciously (if not consciously) favour any particular take which displays them or their acting to the best advantage, regardless of other equally important considerations.

Secret of Smooth Cutting

The cutter will prune each major take so that its own particular quota of action commences perfectly smoothly and naturally—giving no definite impression that it *is* commencing, but rather the impression that it has been proceeding before we view it and will terminate after we have artificially created a conclusion by cutting.

The fundamental shots having thus been trimmed and the obvious blemishes removed, the film is again projected. On this occasion minus the close-ups and the all-important incidental effect and impressionistic shots, it will be noticed that the rhythm is markedly slow. A further and finer cutting of the basic shots will serve to speed up the *tempo* a little; but the real remedy is to proceed to the cutting of the close-ups, etc., and then insert them in their correct places according to the script—though it does not follow that we shall permanently retain them in the chronological order defined by the script. That is a matter for the cutter himself to decide.



Diagonal lines suggest movement. In this case the movement is slow but a shot in which the diagonal is emphasised would have the effect of quickening it.

Trimming Shots

With close-ups and incidentals, proceed as with the earlier longer shots. Trim them at both commencement and conclusion, removing photographic blemishes and time-lags in action and cutting so that the latter is crisp and smooth. Professional cutters of silent films used to make a point of trimming about four frames from the beginning and end of every shot, no matter what it might be, thus sustaining a rapid *tempo* throughout. I will go further and say that as a general rule it is safe to clip anything up to six frames from the start and finish of *any* shot and that *any* shot is improved thereby.

Having trimmed the close-ups and incidentals, splice them into the general assembly in their provisionally correct places and view again. On this occasion note carefully the matching of positions, attitudes and so on as the shot changes succeed one another. Sylvia, leaping to her feet in long-shot when Denham comes into the lounge or study to greet her, may have both hands extended towards him. See to it that when the long-shot changes to mid-shot (if it does) her hands are still extended. If she has let them fall in the meantime and the audience has not seen them falling, there will be a nasty and noticeable break in continuity of action.

The Final Phase

Now begins the final phase in which the cutter, having gained confidence is at liberty to impart his own touch of genius to the picture by bestowing upon it the emotional qualities associated with authentic cinematic action. With the insertion of the close-ups and incidental shots, etc., the *tempo* should have increased appreciably. But in order to impart attributes of true drama to the story much remains to be done by subtle and appropriate variation of the *tempo*, the transposition of certain shots to secure a more striking effect, and so on.

At this juncture, by fine cutting and cross-cutting, the editor commences to juggle with time as only he can do—compressing action that might normally occupy several minutes into as many seconds. Close-ups are shuffled and re-arranged. They are viewed in one position and in one relationship to their basic-shot context and then in another position and another relationship.

Employing the art of "montage"—or creative editing as the highbrows understand it—we cut the shots of the burning Robot (for example) so sharply at their

Detail shots of this kind act as a very useful 'commentary.' More can often be conveyed forcefully by carefully chosen single shots than by a number of less penetrating pictures.

beginnings and ends and then so dexterously cross-cut them with rapid close-ups of Denham and Sylvia watching in horror—perhaps throwing in a huge close-up of a shower of sparks from a sparkler—that the whole episode becomes insupportably exciting.

Against all this feverish, cumulative tension we have, photographed and cut to contrast, the comparatively leisurely opening scenes of the play—the professor at work; the gradual animation of the synthetic woman; Sylvia lying uneasily on her couch at home, wondering and wondering. Slowly and inexorably the rhythm is created and momentum is gathered.

When the cutter has acquired experience he will, in later pictures and productions, experiment with the more abstruse aspects of his art—cutting certain scenes in order to obtain what is known as parallel action and employing what we call associative cutting in order that, for example, the charm of a beautiful woman may visually be contrasted with, let us say, some exquisite bird poised on a bough. Or that the elemental tumult in a man's mind may be likened to the angry waves of the sea. And, likewise having gained experience, the scenarist and director will see to it that in future scripts scenes are written-in which will enable such devices as parallel and associative cutting to be employed.

A Plea for Good Titling

If your picture is a good one, if you are satisfied that in its way it is the very best work of which you are capable, do not—please!—degrade it by making use of clumsy, carelessly set up and photographed home-made titles. Pay the little more—and pay it willingly—and have your titles drawn and photographed by someone who is really an expert at the job.

Finally, we come to the question of the musical-accompaniment; before commencing to plan this out for any type of film whatever let me advise the reader to possess himself at once of that invaluable "Catalogue of Mood Music," compiled and issued (at 6d. per copy) by the Central Record Information Bureau of the His Master's Voice Company.

I presented "The Unbidden Soul" to the accompaniment of three records only—George Gershwin's "Rhapsody in Blue," an effect-record of a thunderstorm and another of clock-chimes and bells, the latter being used for only about ten grooves.

Fade-in main and credit titles to the distant muttering of thunder, steadily increasing in volume till, coincidental with the fade-in on the first laboratory scene, there is a final crash. Silence and then, mixed from a second pick-up, fade-in the opening bars of the Rhapsody. The first side (12") is played through with growling thunder mixed in at suitable moments in the action. Clock-chimes ring out—irrelevantly, but effectively—as Sylvia leaves home; and thunder is again booming when she arrives and rings Denham's bell. The ensuing sequences are accompanied by the second half of the "Rhapsody"—the exhilarating and dramatic *finale* of the music coinciding with the Robot's attack upon her creator.

After that we have thunder raging almost incessantly till the very end—mixed in with fragments of the "Rhapsody" whenever the tension lessens—the volume-control being operated so that a final crashing outburst accompanies the lightning-flash striking the house. Then again absolute silence till, dim and remote, the "Rhapsody" begins again, lasting until the lights go up and the show is over.

NEW SOUND-RECORDING SERVICE

Messrs. Gaumont-British Equipments, Ltd., of Film House, Wardour Street, the well-known manufacturers of Gebescope 16 mm. talkie projectors, have recently inaugurated a new department for adding sound to amateurs' films. Not only can a running commentary be given but realistic effects can also be "mixed in" on to the sound track.

Amateurs can write their own scripts and also add their own sound by going to the Gaumont-British Laboratories, or, if necessary the services of a professional commentator can be utilised. Not only is good quality sound reproduction possible but the whole of the library of sound effects which G.-B. have built up is also available to the amateur. The cost of adding sound to 100 ft. of film is approximately £4. This, of course, applies only to 16 mm.

At the moment the capacity of the studio is limited to 100 films per week, but should the demand increase, arrangements will be made so that a larger number of films can be dealt with.

We were present at a demonstration of the apparatus and were shown over the studio and were very favourably impressed by this service which we cordially commend.

Stages in an

The correlation of exposure and processing to secure predictable results puts in the hands of the amateur a new and effective power. In this article our contributor summarises a method of processing which can be surpassed only by delicate machinery using the electric eye.

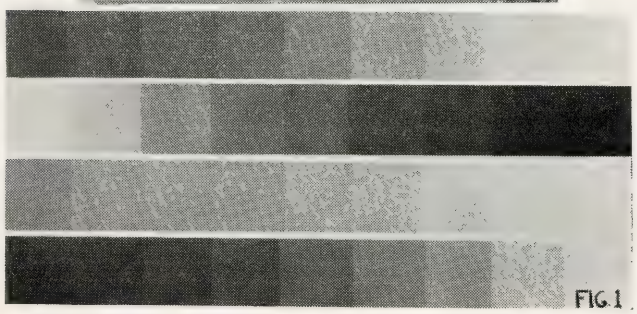


FIG. 1

"JE prends mon bien où je le trouve!" Molière's frank admission that he did not hesitate to "lift" what he thought good applies with especial force to this article. It owes a debt to a multitude of practitioners, from Dr. Hurter and Mr. Driffield, through Dr. Lummerzheim, of the Agfa Co., to Mr. P. K. Turner, M.I.E.E., that versatile mathematician. Regarding the application of theory to practice, however, the present writer takes full responsibility.

Much has been written regarding film-speeds and more about developer formulae, but it is only since the introduction of the miniature camera that any emphasis has been laid on the relationship between the two. In any photographic rendering, effective exposure speed and development are not independent of one another: in reversal work particularly a film may appear with one developer to have an effective speed twice that of the same stock with another less contrasty developer.

This apparent anomaly can readily be understood by consideration of that convenient mathematical shorthand, the characteristic curve. Since, however, many eminently skilful cinematographers are not mathematicians, an endeavour has been made to translate the shorthand into more ordinary script in the form of the tinted scales which illustrate these pages. The scales are frankly conventional, since it is not possible to get, in half-tone reproduction, the full range of contrast which is given by a transparency.

Exposure for "Straight Processing"

The stages in an ideal reversal process are shown diagrammatically in Fig. 1. The original subject, A, was a series of tints ranging from very dark to very light grey. The exposure given was that correct for "straight processing," i.e., first development in an ordinary developer followed by reversal and re-development.

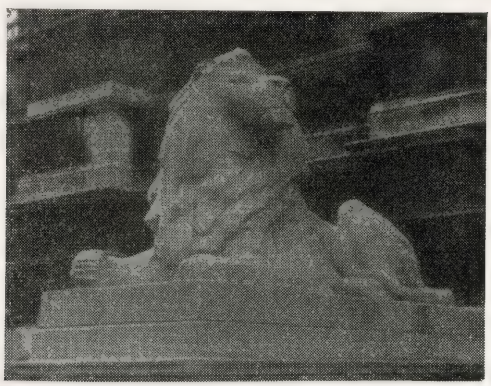
On completion of first development the film looked like B; the amount of light from the brightest tint, followed by the action of the developer, converted practically all the creamy silver bromide of the emulsion into black silver. The grey steps on the left of this dark oblong are formed of admixtures of black silver (proportionate to the amount of light reflected from each tint) among the silver bromide not affected by the light.

At C is the appearance, as a transparency, of the film after the black silver has been dissolved in the reversal bath, leaving the silver bromide undisturbed. Finally, at D, this remaining silver bromide has in turn been blackened and we get a reproduction of the original, A.

Uneven Exposure and Straight Development

Figs. 2 and 3 show the result of giving respectively one-half and twice the normal exposure, followed by "straight" development suited to normal exposure. In Fig. 2 the finished result is muddy and the two darkest sections are barely distinguished: in Fig. 3 the high-lights are burnt out and the shadows lack depth. The four stages of processing show how these well-known results of under- and over-exposure are reached.

It might be thought that under-exposure could have been compensated simply by developing for a longer time (or with a more vigorous developer) so that, in line B, the tint on the right had been brought to the same degree of blackness as it was in Fig. 1. Unfortunately,



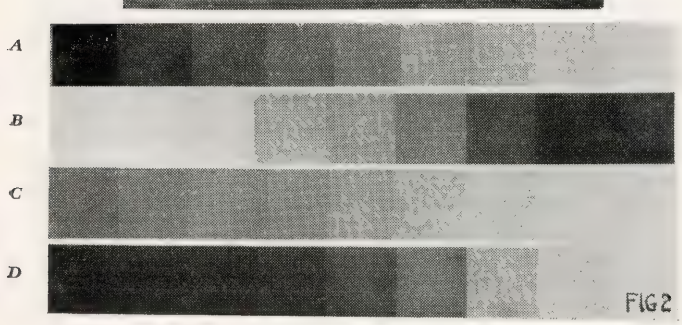


FIG 2

WORTH WHILE?—2

Ideal Reversal Process

By

R. H. ALDER

the compensation, as shown in Fig. 4, is unequal; in line D, although the high-light has been brought practically to the same level as that in the original, the shadows are little, if at all, affected and consequently the compensation has unpleasantly exaggerated contrast. Similarly an attempt in Fig. 5 to save over-exposure by under-development has given barely distinguished high-lights at the expense of washed-out shadows.

Compensation for Under-Exposure

In Fig. 6 compensation for under-exposure has been carried a stage further. Lines A, B and C are the same as in Fig. 4, but in line D is shown the effect of treating the film after reversal, but before blackening, with a solution of potassium cyanide, which dissolves silver bromide. There are several such solvents, but a characteristic of potassium cyanide is that it dissolves in a given time not a fixed *quantity* but a definite *proportion* of the bromide at any particular spot in the film—where there is originally a greater amount of bromide more of it will be dissolved in a given time.

Compensation IS possible. In line E of Fig. 6 is seen the amazing result: the blackened strip is a correct representation of the original, although the film was "under-exposed." In other words, the effective speed of the film has been doubled without any alteration in contrast.

If the speed can be doubled, can it be quadrupled or even octupled by letting the cyanide solution act for a longer time? The answer is—unambiguously—in the negative: a certain minimum of light action is necessary to make any impression at all on the film and below this, minimum shadows will be all at the same level of thick grey, without detail, as shown in Fig. 7.

A Fortunate Effect

For any particular stock the time of action of a cyanide solution to rectify contrast is related to the degree of under-exposure. But the preliminary (prolonged) development time to give a clear high-light is also related to the same factor. Is it possible to combine the two actions in one? It is.

A fortunate effect of putting the silver bromide solvent in the developer instead of using it as a separate bath is that the operator is no longer tied to the use of potassium cyanide—which is so poisonous that even a photographer well aware of its valuable properties after thirty years' experience, refuses to have it anywhere near a house. Its proper place is in a locked cupboard in the laboratory.

As a solvent with the developer, Agfa used to recommend ammonia; Gevaert and Ilford now suggest the more stable ammonium thiocyanate—which, though less virulent than cyanide, must still be treated with respect.

FIG 3

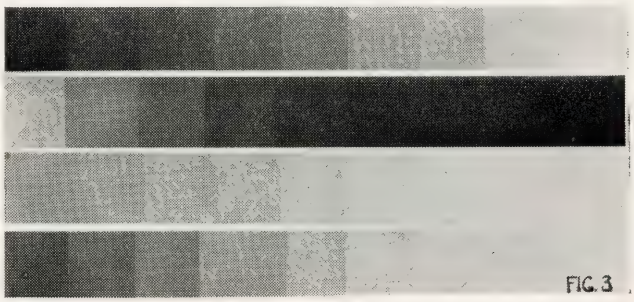


FIG. 3

But many a processor still sticks to his old friend hypo (sodium thiosulphate); this, though irregular in action when used as a separate bath, behaves nicely in the first developer.

To apply this theory to practical work it may be recapitulated as follows:—

(a) Time of first development should be adjusted so that the highest light is developed right out and will appear as a transparent spot in the film.

(b) This time of development may not give correct contrast with a "straight" developer; in the case of under-exposure the contrast will be harsh and in the case of over-exposure too flat.

(*Continued on next page*)

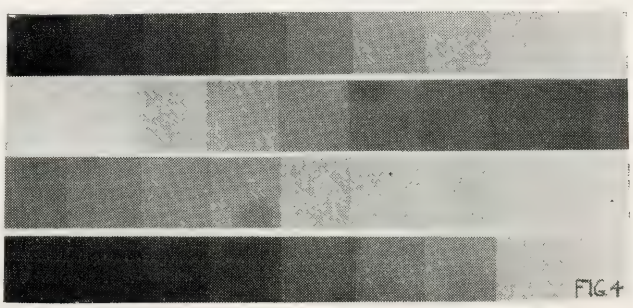


FIG. 4

STAGES IN AN *Ideal Reversal Process*

(Continued from previous page)

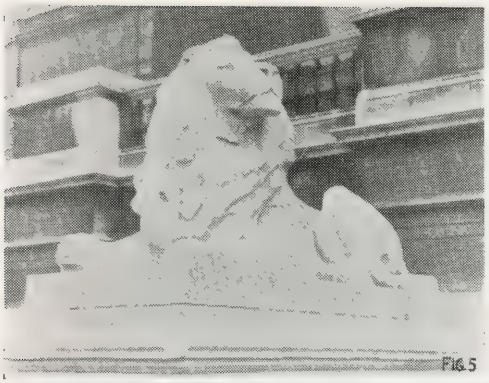


FIG.5

FIG.6

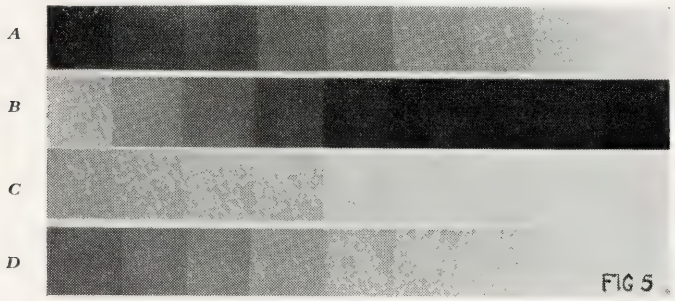


FIG 5

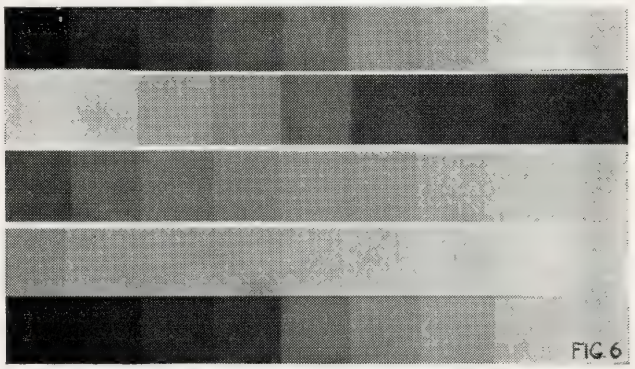


FIG.6

(c) Provided the cameraman errs on the side of under-exposure the contrast can be regulated by adding a quantity of solvent—dependent on the make of emulsion—to the developer.

The first practical problem concerns the time of development which yields a transparent high-light. With the films of yester-year this was easily decided—development was continued until the highest light was as black on the back of the film as it was on the front. Many modern stocks have an opaque anti-halation dye-layer between emulsion and base; this prevents development by inspection.

The Watkins Factorial System

Fortunately there is an alternative method based on the Watkins factorial system: the time taken for the first faint image to appear is noted and this time is multiplied by a fixed factor to give the total development time. In the case of metol-quinol developers used after desensitising, the factor for reversal work is approximately 30; if the high-lights begin to show as grey patches after ten seconds in the developer, the total time of development is about 30 multiplied by ten seconds (300 seconds or five minutes).

The precise factor to be used depends on the developer formula and must be established by experiment. Theoretically the time of high-light development is independent of the amount of solvent added to the developer, but experience shows that the Watkins factor is slightly affected by the presence of solvent.

In the preliminary tests, therefore, it is suggested that the weight of hypo should be one-third of the combined weights of metol and hydroquinone in the developer; if thiocyanate is used its weight should be one-half the combined weights of the developing agents. By the use of a stock solution of hypo at 40 per cent. strength (one drachm of solution contains 22 grains of solid hypo) weighing out small quantities for test purposes is avoided.

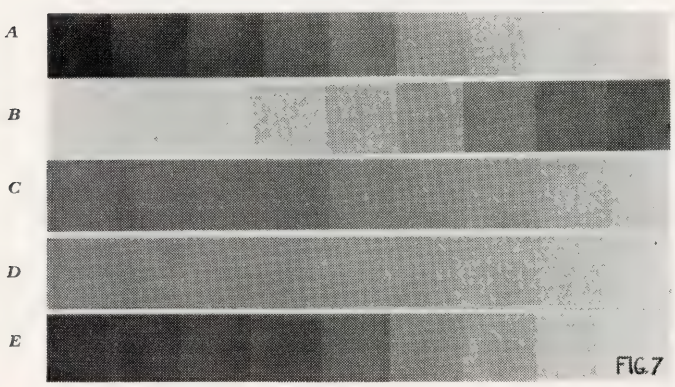


FIG.7

Finding the Factor

A short strip of film is exposed on a subject of full contrast, such as that shown in the illustrations. After desensitising this strip is processed: the time between immersion in developer and the first appearance of the high-light is noted. One-third of the strip is cut off, rinsed and dropped into permanganate reversal solution at 25 times the period of first appearance, another third is similarly treated at 30 times and the remainder at 36 times the period of first appearance. After bleaching the three pieces are washed, cleared, blackened and rinsed.

In this experiment "quality" is not under consideration; the only aim is to find a factor which will yield a high-light that is just transparent. Provided the exposure was reasonably near to correct one of the factors suggested above should give a satisfactory high-light. If 36 proves to be nearest to correct, a further experiment should be made using factors of 33, 36 and 40 and a final choice of factor based on the results of the second test.

(*To be continued*)

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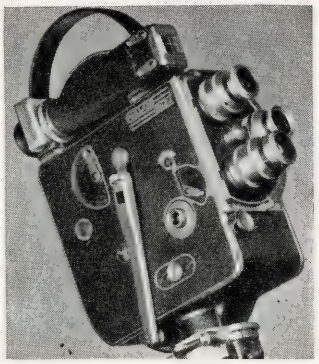

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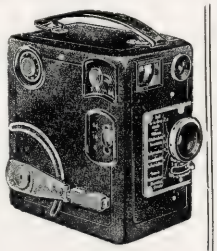

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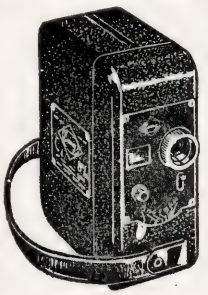

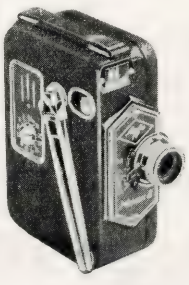

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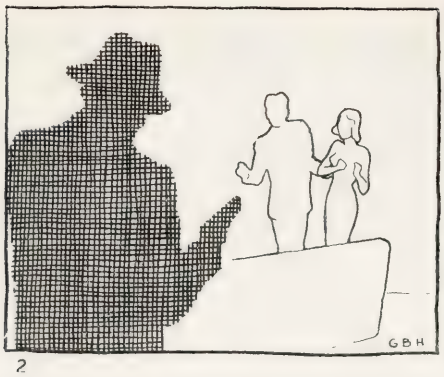

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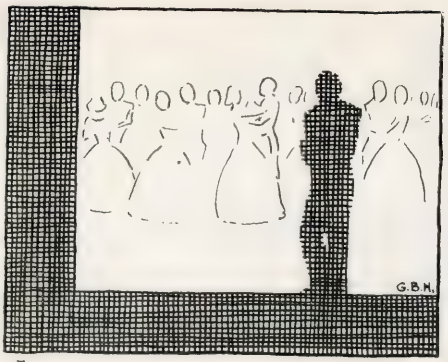

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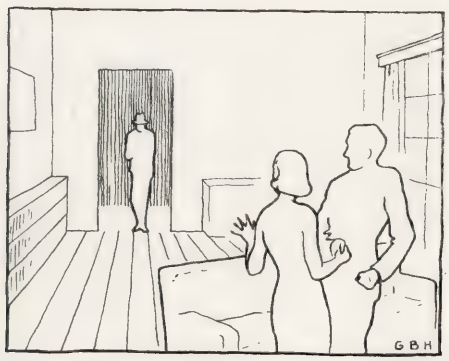

1

Designing Sets to Enhance "Atmosphere"

The first article (which appeared last month) in this series dealt, inter alia, with constructing simple sets and increasing apparent size. Future articles will deal with the Schuften process, false perspective and model work.

By G. BRIAN HERBERT, B.A., A.R.I.B.A.

AS I have remarked, amateur film makers are beset by one initial difficulty that seldom worries the professional—the question of expense, and it is up to the amateur to turn this difficulty into an asset.

Too much money available where sets are concerned may tend to produce over-elaboration, so that lack of funds should help the amateur to reverse the process and design backgrounds that *are* backgrounds. We are only too familiar, I am afraid, with musical extravaganzas and the like, wherein it is almost impossible to see the characters amid the tortured froth of movie glamour, but the amateur is not able to do this thing, thank Heaven! For him the simpler method is the safer and certainly the better.

Collaboration Desirable

Although a cameraman who is worth his salt should be able to compose well-balanced pictures under most conditions, his work will be much simplified if the sets that he has to work on have been designed as a result of close collaboration between the set designer, the director and the cameraman. It is obvious that collaboration will enable ideas to be pooled; the best of these can be adopted and provided for in advance so that shooting can start with everything settled beforehand. Time spent on the set deciding the proper positions for actors and camera will therefore be reduced to a minimum. This makes for economy even with amateurs and professionals, too, could no doubt reduce expenses considerably if the different departments worked much more closely together.

In addition to providing the walls, doors and windows necessary to the action, the designer has to consider the type and mood of the scene or scenes that are to take place on his set. If there are several sequences of different and varying types to be played on one set, for example, a simple domestic scene, with later on some heavier scene possibly culminating in murder, then the background should be non-committal and mood-enhancement would be the result of lighting and camera angles. But even in this case it is obvious that early discussion will make for better results and for everybody generally things will be much easier.

There are so many types of sets and so many types of action that it is not possible to touch on the methods of mood and action emphasis more than very briefly here. The best thing I can do, I think, is to give one or two examples selected more or less at random to illustrate the kind of thing I mean.

The Set Must Suit the Occupant

To begin with, obviously the set itself must bear some relation to its supposed occupant, should there be one. If it represents a room in a West End flat belonging to a bachelor it should look like one and not like the apartment of a musical comedy actress. Neither should it resemble the living-room of a small suburban villa. It must possess its own atmosphere and the decoration and furnishing will go a long way to create this.

A good book on modern interior decoration would be very handy to the amateur set designer in a case like this, but examples should not be copied slavishly. Adapt ideas to your needs, as the story on which you are working will be calling for dramatic compositions of its own. You can do things in a set that you certainly wouldn't do in a room in which you had to live.

In a film the eye must be controlled by a systematic arrangement of pictorial facts. A sequence of short shots may show you several objects all of which lead you up to the climax, but on the other hand several facts all turning your attention in a particular direction may be contained in one shot only.

In Fig. 1 the couple in the foreground have been talking and are suddenly conscious of the entrance of the figure at the back. Their attention is focussed on the newcomer and so is yours by the perspective lines of the room which all meet in a point, that point being the head of the figure in the doorway.

This is simpler to carry out in a sketch than in a three-dimensional set, but all parallel horizontal lines do meet in a point at eye level (camera level) and in this case it is a matter of determining the camera position to give the correct effect, being one example of the benefit to be derived from good team work by director, art director and cameraman. If you look at Leonardo da Vinci's "The Last Supper" you will see a similar use of perspective lines to concentrate attention on the central figure.

A Feeling of Surprise

Fig. 2 might possibly follow on from the previous shot, although the two scenes are somewhat similar in dramatic value. Both rather express the feeling of surprise and consequently each would have more weight if used alone. The silhouetted figure in the foreground looms ominously before the light figures in the background. Its personality is obscured and its purpose is too, but the gun or whatever it is holding in its hand gives some indication and itself acts as a pointer joining both halves of the action.

The figure in Fig. 3 is similarly silhouetted against the light figures in the background. In this instance the dark figure is one with the dark foreground and is contrasted against and isolated from the lightness of the background which is itself framed by the foreground—a guest at a ball who yet does not feel part of the gay throng. The lone figure is also prominent because of its position—about a third of the way across the picture, which is an important point to remember. Fig. 4 is another example of this, and the pointing finger of the hanging rope gives additional emphasis.

In the case of the set representing a bachelor's flat that I mentioned just now, what would be the chief characteristics that would distinguish it at a glance from the actress's apartment? Apart from individual objects in the room which would act as definite clues, the dominating tendency in the man's room should be towards straight lines, while in the actress's treatment would be lighter generally and curves could predominate. Curves suggest femininity. They also suggest movement.

Fig. 5 shows a preponderance of straight lines, the consequent feeling being one of strength. In this example the lines are vertical, giving an atmosphere of tranquility. Similarly, horizontal lines suggest rest and repose.

In contrast to this placid serenity we have Fig. 6. Here, although there are hardly any curves the general feeling is one of movement, chiefly due to the unreposeful qualities contained in the agitated zig-zag of the prevailing lines. The fugitive is escaping over the roof tops and the sense of excitement or fear is underlined by the restlessness of his surroundings. Even the chimneys seem to be putting obstacles in his way and the wires suggest a net closing around him.

Creating Excitement

Another form of excitement is indicated in Fig. 7. The heavy shadows suggest foreboding and obviously the cause of the excitement or whatever it may be that is bringing the figure downstairs is situated in the hall below. The picture is divided diagonally in half by the line of the staircase which separates and contrasts the two sections of the action contained by the light and by the shade.

More foreboding occurs in Fig. 8. There is a definite sense of gloom about the doorway. The massive blocks of stone seem to crush down on the entrance and make it appear smaller than it really is. One feels that all who enters here would do well to abandon hope, and rightly too, as it happens to be one of the doors of Old Newgate Prison. It is a good example of the over-powering strength of heavy stonework, sombre walls and strong doors and if these features were to

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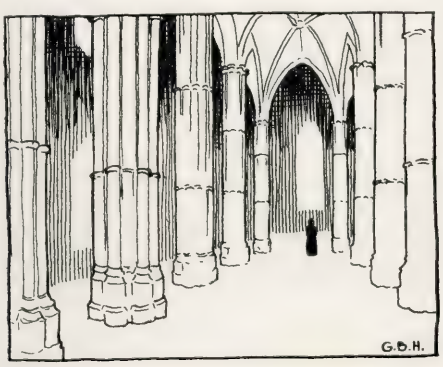

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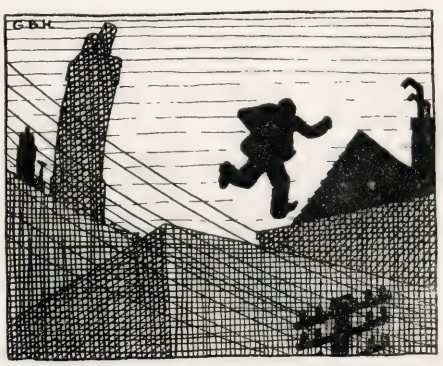

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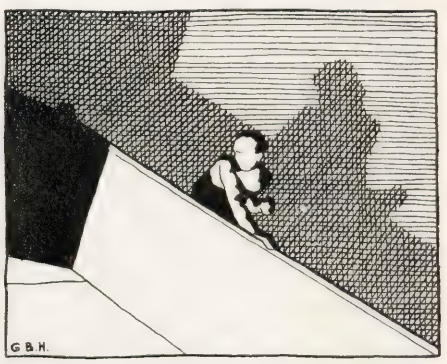


7

Readers' FILMS Reviewed

Make up your mind to win a plaque like this, this year. Ten of these are awarded annually, and are among the most coveted awards of amateur cinematography.

Note: The illustration opposite is much reduced.

WINCHESTER. *By R. M. ANDREWS. 300 ft. 9.5 mm.*

To the maker of this film, Winchester means Winchester School. To us it means the City. Certainly it was made for an audience which would understand the somewhat cryptic allusions in the film—allusions to "Ad Portas," which seems to involve the attendance of judges in their robes together with the boys, and other ceremonies peculiar to the School. One should always aim at making a film interesting to the largest possible audience, for there will invariably come a time when one will want to show it to people unfamiliar with the scenes and incidents it records. Not only this, to clarify and explain incidents which the producer takes for granted is to obtain excellent practice in film-making.

It is only when a thing is analysed that its significance —or lack of it— is revealed clearly. If the movie-maker will continually ask himself: What is the meaning of this? Why is that done? Will the other be as clear to other folk as it is to me?—if, in short, he will adopt an enquiring frame of mind, assessing the value of this, weighing up the value of that, he cannot fail to produce an interesting film provided his technique is adequate.

Need for Explanation

There are certain difficulties in this case. If you laboriously explain what "Ad Portas" is, for instance, to people who are as familiar with it as you are, the sub-title would quite probably be greeted with ironical cheers and razzed off the screen. And just as probably, those people who hoot at it would be as ignorant of its real significance and meaning as the complete outsider. That old bore, Caspar, was insistent that it was a famous victor-ee, but he didn't for the life of him know why.

We all of us take too much for granted so that it is not surprising that the average movie-maker tends to leave too many loose ends about. It cannot be too strongly stressed that to make successful pictures one must discipline oneself, analysing everything so that its relative importance is arrived at.

How would one convey what "Ad Portas" is about without insulting the intelligence of those who think they know? The simplest way is to disarm criticism by employing a light tone. We know that "porta" is Latin for "door" and, believe it or not, we think we remember how to decline it, but "Ad Portas" as a ceremony beats us. Our suggestion for the explanatory sub-title can therefore be only a shot in the dark which is certain to miss its target.

But we should say something like this: "In 1542 William de Wynkynge provided in his will for the annual visit of justices to 'ministerre and over-see ye moral welfare of ye scollards.'" "The legacy would not pay their tram fare to-day, but the justices still come every year." We are ready to wager that this is a new one on Winchester.

The point is, however, that it is quite probable that many Winchester fellows are hazy as to why "Ad Portas" takes place, so that the sub-title will give them real information. There still remains the obligation of explaining just what the actual words portend, but here we cannot help, since we don't know. It is not enough to explain that a ceremony of this kind occurs. One must say *why* it does.

Panning

"Winchester" begins with such a long pan as to be almost a circular trip. It is much too long. A point in its favour is that it ends on what is probably a place of interest. We say "probably" because at first we were not sure, since immediately the pan finishes the shot is cut to what is, presumably, a closer view of that place. The end of the pan, static, should be held on for a few seconds to enable us to discern what the place is and to appreciate that the following shot is a nearer view of it. We realise now that the later shot was of

The treasurer of the Manchester F. S. shoots the Green Cichlid in the Aquarium at the Manchester Zoo during the society's 'Annual Big Game Hunt' there.

part of the school buildings, but we did not gather this at the time.

Shortly after the opening of the film we are taken to Eton College and were puzzled to know why. Misunderstandings and uncertainties would have been obviated had the main title given a more accurate indication of its contents. On two occasions we have close shots, from a fairly low angle, of a boy looking rather self-consciously out of the picture at something, *before* a shot of the crowd in which he was supposed to be. Those shots ought to be spliced *in* the sequences, not before them.

The Place of Close Shots

The point of close shots like this is to enliven a sequence, separating what might be rather dull medium shots with penetrating closer views of individuals in the crowd. They cannot have this effect if they are put first. Further, there should be more shots of the crowd if you are going to use close-ups as well. If there are only one or two medium shots of it, the close-up will receive too much prominence. The audience might think that the person shown is somebody of importance. It becomes a major shot without just reason or cause instead of a continuity shot.

" Winchester " covers a very wide field and is certainly very interesting, although, it must be added, as much for the matter as for the manner. However, there are many bright touches in the film and some good shots. And the cutting in the boat race sequence is better than anything else in the film. We feel that the film ranges a little too far afield, resulting in a certain scrappiness ; where there should be three or four shots there is only one. One shot on its own, unless it is a detail shot or continuity link, is rarely enough. Two or three need to be taken to present as complete a picture as possible to the audience.

' Everyday ' Shots

A sub-title runs : " Hall at 1.15." Then come a shot of boys trooping into a building, a close shot of bread on a platter being broken and then the boys trooping out of the building. Now for all these three shots have told us, they might just as well not be there. True, we know that " Hall at 1.15 " means lunch, but for that time of day it could scarcely mean anything else. There should either be more of the sequence or none of it at all.

People have got to eat and unless you show that the meal or the manner of eating or serving it is something out of the ordinary, such a pedestrian incident, which occurs daily in the life of everyone, is not worthy of record. The exception to this is when such shots are used purely as continuity links to indicate—as an instance—passage of time. Here, although the diary form is preserved—that is to say, the incidents are presented more or less in chronological order—there is no need to indicate time lapse.

And yet we feel there must be a reason for showing that platter. It seems very primitive and looks as though it might have been used by our mythical William de Wynkynge. More shots are wanted, if only for the fact that a hand crumbling bread is not a very satisfactory indication of a square meal.

The author's familiarity with his subject has led him to present the unusual as the normal. The school day

One wonders why there are so very few amateur films featuring animals. A tempting bait held out of the camera view and the domestic pet will look or move in any direction you like.

begins with a shot of a boy in bed, waking up. Presumably he is in a dormitory. Then we cut to an exterior (the quad ?) and a boy asleep in the open. He is quite alone and there is no tent to shelter him. Another boy comes into the picture and wakes him up (we should hazard a guess that the young Spartan is much more likely to wake early than the boys who sleep indoors), young Spartan collects his bedding and next we see boys combing their hair and dressing.

Running Commentary

In some households we can imagine the following running commentary during the screening of this passage : " Who's that out there ? What's he sleeping out there for ? Doesn't he like sleeping indoors ? Did he have to get special permission ? I wonder more boys don't sleep out. Doesn't he ever catch cold ? I should have thought he would have put up a tent. (Do you remember when John slept out in the garden and the pole broke ? Such a scream !). He couldn't put up a tent, you say, because you can't drive pegs in asphalt ? Well, I know you can't but he wasn't lying on asphalt. He was ? It didn't look like it to me. Are you sure ? Henry, dear, just run the film back, will you ? Extraordinary, sleeping on asphalt ! " Fifty feet have gone through by this time, none of which has been properly noted. Henry winds it back.

The author has taken the incident for granted and has overlooked the fact that it is a departure from the normal. It does not necessarily need an explanation but it does need comment. That comment can be

(*Continued on next page*)

 (Continued from previous page)

facetious, if you like. Thus, "Nobody minds how loud Jenkins Minimus snores" could introduce the shot. Despite the spate of questioning postulated above, it is not essential to explain why the boy sleeps out in the open. Presumably he does so simply because he likes it. If, however, he slept thus for his health, then the shot would scarcely be in place and might even be construed as lacking in taste.

Some sequences of the recreational side of school life are neatly grouped under three heads: "In the water," "By the water" (boy fishing) and "On the water" (boat races). The last is nicely done, an element of excitement being contrived by quick cutting. Incidentally, in sequences of this kind it is often difficult to get a clear idea of the progress of the race, the quick cutting, while creating suspense, tending to confuse one.

Tempo

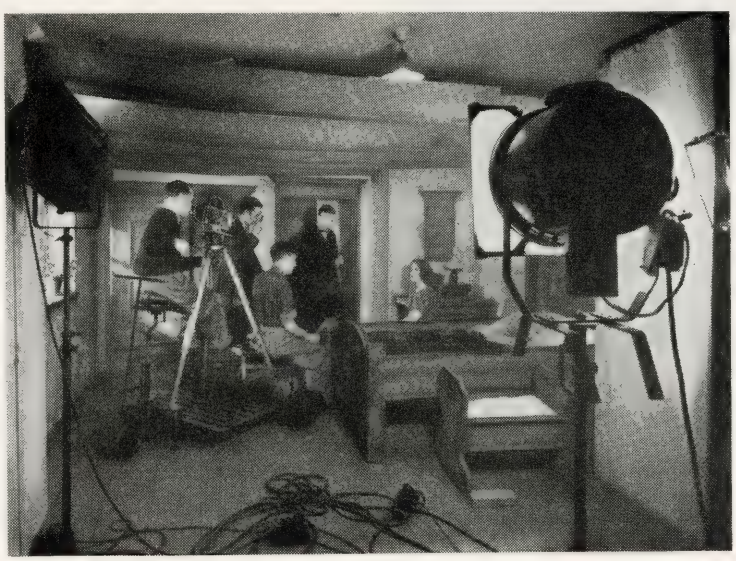
The author solves the difficulty by taking a shot of one of the boats slightly to the side and above. Instead of cutting when, or before, it leaves the frame, he slows the tempo down considerably by holding on the shot a few seconds after the boat has disappeared. One wonders why, and then the following boat comes into the picture. The time lapse has given us an indication of how far the second boat is behind the first and further, the inevitable slowing down adjusts the mind to the impression of defeat. Quite obviously one could not adopt this procedure if a considerable distance separated the boats.

The first sequence, "In the water," is unsatisfactory because we do not see anybody in the water. There is a medium shot taken from behind wooden palings but apart from a suggestion of water beyond we glean nothing from it. Boys are seen going into the baths with towels and then the sequence ends. It may be that, as at some schools, the formality of a bathing costume is dispensed with, but it would have been quite simple to have taken water shots while still preserving the proprieties. Hollywood presents us with countless examples of camera acrobatics designed to circumvent the tiresome attentions of the Censor.

The film ends with boys leaving for the holidays. Some go home. Others march off with the O.T.C. and the last shot is of puttee-wound legs marching ahead—a good ending, but it should preferably have faded out.

Despite the strictures made, the film is competently done and presents an interesting picture of school life.

Although it has a number of blemishes, it is in the main technically sound and a Leader has been awarded.



Shooting a scene from "The Miracle," Ace Movies' current production. Note the camera "dolly"—and the ambitious set.

ROUGH DIAMONDS. *By BRIGHTON AND HOVE A.C.C.* 350 *ft.* 9.5 *mm.*

In the July, 1937, issue of *Amateur Cine World* we reviewed this society's first film play, "Roger Copley's Omission." We devoted a considerable amount of space to it, indicating where the faults (and there were many) lay and suggesting how they could be obviated. The society expressed their appreciation of the criticism and said they would take it to heart. They certainly have. "Rough Diamonds" is a tremendous improvement on their first effort. It is a much better job of work; cinematically it is much more sound. Almost every department has been improved—construction, camera work, editing, titling. In "Roger Copley's Omission" there were almost as many sub-titles as pictures. In the latest picture there are scarcely any and those there are are apt and to the point.

The present title makes good use of an early *Amateur Cine* cover design—that of the rows of cameramen. The main title is in a panel on a background picture published in these pages. Both are effective.

The sets, although they smack of the studio now and then, are adequate, the ship scenes being good. The skipper of a craft on the high seas has some diamonds. A seaman steals them and, with a companion, leaves the vessel in a small boat. The escape is made presumably under cover of darkness. We see the men creeping over the side and dropping into the boat. An opportunity was lost here of adding to the suspense by cross cutting. There should have been shots of the skipper looking round suspiciously. The thieves get away all too easily. Parallel action of this kind should always be introduced wherever possible.

As we have said, the escape seems to be made at night, but after the shot of them making off we get one of the funnel of the ship in daylight, followed by a mid-shot of the ship, also in daylight. They quite destroy the illusion. Possibly they were inserted as a continuity link to the captain in his cabin, returning to look at his diamonds, but a quick fade would have served the purpose better. In another instance we get a shot of that ubiquitous funnel again against a very light, cloudless background. Following it

(Continued on page 320)

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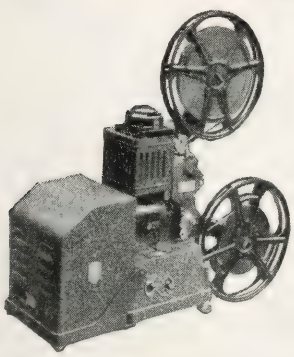

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8mm. TITLING

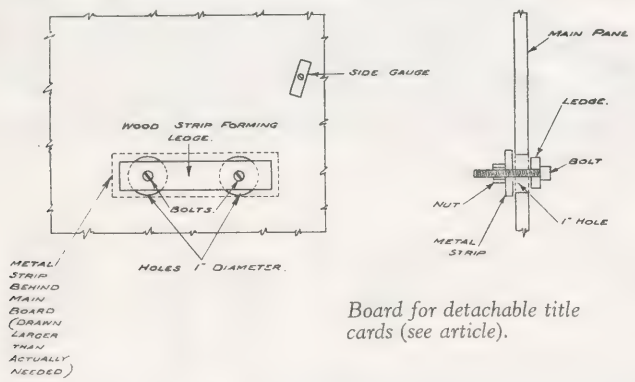
This is the fifth of the series designed to explain the technique of 8 mm. film production and to indicate to what extent it differs from that of the other gauges. The first two articles (May and June issues) dealt with shooting. The other articles have dealt with exposing colour and monochrome stock (July) and editing (August).

By
ERIC F. IMPEY

TITLING is one of the most important factors of satisfactory film production and I don't suppose that there is a single one of us who has not seen many amateur films that have been completely ruined by lack of attention to this one aspect of cinematography. However, it is the purpose of this article to deal with those features of titling that apply especially to 8mm. work and as little time as possible will be spent in recounting particulars on the subject which would apply equally well to the other substandard film sizes.

A preliminary point is to decide the method of providing the necessary lettering for the titles. This can be by means of movable letters, some form of stencilling, or by printing—or, of course, they may be prepared by hand, though that class of lettering is so specialised that I do not think that any useful purpose would be served by going into any details here.

The mode of lettering to some extent governs the size of title—for instance, movable letters are of such size that the minimum size possible for the title card would



Board for detachable title cards (see article).

be about $8\frac{1}{2}$" x $6\frac{1}{2}$" and this is approximately the same as that adopted by several manufacturers of titling outfits. But in stencilling and printing much smaller sizes are customary and usually a 4" x 3" title card is adequate and most convenient.

For general use movable letters are probably the simplest to employ and are the style involving the least amount of trouble, but here, as in most things, the personal element enters. In my own case, for example, since I carry out a considerable amount of titling, I find it most convenient to use print and for the purpose acquired a small hand printing press.

As to styles of type, remember that in the 8mm. film width in particular it is essential not to have a style of type with any very thin strokes in it. If you do they will be lost altogether owing to the reduction in size on the film followed by the subsequent enlargement on the screen. It is preferable to avoid outfits of letters composed entirely of capitals (unless they are a special style and are intended for main titles only) as titles in capitals alone usually look very crude indeed.

If your titles will be shot on an ordinary reversal film the letters should be light in colour (either white or a pale shade of grey or fawn) and the background of considerably darker tone, while if you intend to use positive film (details will be contained in the next article) the wording should be black and the foreground light.

Size of Type

With a title board of a particular size it will be apparent that there must be a size of type which is most suitable for it and to give some idea of the proper proportion to be observed when using a card or board of the size already mentioned for use with movable letters, the letters of ordinary sub-titles should be $\frac{3}{8}$" in height (main titles can be set up in a larger size—in order to show them up more). With printing, on a 4" 3" card, 18 point type will be found to be quite suitable, while in stencilling on 6" x 4" cards, $\frac{3}{16}$" letters are satisfactory.

For those who work with a manufactured titler the full routine for working it will have been supplied with it, but there are many who, for one reason or another, title with a home-made device. Incidentally, the *Amateur Cine World* Titling Calculator will be found very useful for all types of titles and titlers. Various home-made titlers have been described in this magazine from time to time but in fact only one point seems to give the majority of amateurs any trouble and that is centring the title in the film frame. This is really rather strange since a titler is always made with a fair degree of accuracy and it is only minor errors which have to be provided against.

Detachable Title Cards

In my own case I have always used detachable title cards, so that if the bottom of the card is on a ledge and one side of it is against a solid stop, it is merely necessary to arrange for a small amount of movement in these two to enable you to cancel out any inaccuracies in position. Once the correct positions are found for a title which is known to be dead square in the centre of the card, the ledge and stop can be locked in position so as to be immovable.

My method of arranging the lower ledge is shown in the drawings and from them you will observe that there is left you a full $\frac{1}{2}$" of movement, up or down, which is sufficient for any errors, and in my case covers also the use of several different cameras. The side gauge is only a strip of wood about $1\frac{1}{2}$" long and $\frac{1}{2}$" wide with a screw through the centre attaching it to the main board. By turning this strip of wood (on the screw—which acts as a pivot) a variation of about $\frac{1}{2}$" is obtainable in the horizontal sense.

To attach my title cards to the board I let the lower ledge form the main support and use a complete ring of elastic ($\frac{1}{4}$" width—black silk covered) to hold the upper edge of the card against the back board (outside the field of the lens, of course). This is simple and extremely satisfactory.

If, after constructing a titler, you are not at all certain where to place your ledge and side gauge, your best course is to mark the whole of the main title board with heavy lines one inch apart, horizontally and vertically, and then to number the squares diagonally from one corner. A shot of this taken from the camera position provided for titling, will show you exactly the area of the board that is included in the frame.

As I have shown, the style of lettering adopted very largely governs the size of the title card and this in turn controls the distance which the camera must be from the title. The following table gives the distances for various sizes of card and it should be noted that as the areas given are the actual areas included in the frame, a slight margin all round should be allowed for—or the camera brought slightly nearer.

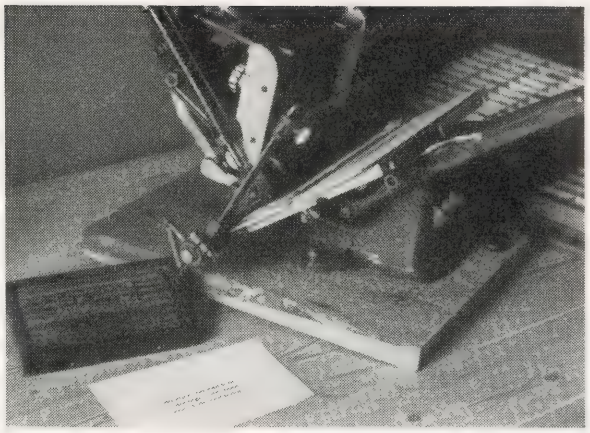
	Size of Title Card			
Focal length of lens	$8\frac{1}{2}$" x $6\frac{1}{2}$"	$5\frac{3}{4}$" x $4\frac{1}{4}$"	4" x 3"	3" x $2\frac{1}{4}$"
12.5mm. ..	22"	15"	$10\frac{1}{4}$"	$7\frac{3}{4}$"
13mm. ..	23"	$15\frac{5}{8}$"	$10\frac{7}{8}$"	$8\frac{1}{8}$"

For Fixed Focus Lenses

From these distances you will have observed that in many cases your lens will not focus down to that required but it should be noted that the standard 8mm. lenses (i.e., those with the focal lengths quoted above) if stopped down to f/8 and focussed at 2' will satisfactorily focus the two larger title card sizes specified.

For the shorter distances and for fixed focus lenses it will be necessary to employ a supplementary lens. Woolworth's spectacle lenses are graded according to focal length, a No. 9 being of 9" focal length. A lens of the appropriate focal length should be purchased and the camera set up with the supplementary lens attached as closely as possible to the camera lens so that the supplementary lens is, in this case, 9" from the title board. If your lens is of the focussing variety it should be set at infinity before attaching the supplementary lens.

When it comes to illuminating your title you will find that it is definitely best to employ artificial light and not to attempt to rely upon daylight. Electric light is more certain and you can always be sure of obtaining the desired result as regards density and the like, so that it can be regarded as almost an essential of satisfactory titling.



Small hand printing press used for titles

To deal with illumination it forthwith becomes necessary to specify the class of film to be used and these first instructions are in regard to Kodak 8mm. pan film only. Sometimes instructions are given for illuminating a title by one lamp and though this is quite possible, it is impossible to dispute the fact that it is far easier to obtain a good evenly-lit card in the two larger sizes I have quoted by means of two lamps. For the two smaller sizes a single lamp can be used if desired, as instructed below.

No. of lamps and Type	Aperture (Kodak 8mm. Pan)
Two 100 watt Pearl lamps in shell type metal reflectors. Each lamp 9" from centre of title and set at an angle of 45 degrees on either side of it	f/3.5
One Photoflood lamp in metal reflector held above the camera at 12" from the title ..	f/5.6
Two Photofloods arranged as for two 100 watt lamps above	f/8

The arranging of the lamps presents no difficulty, but care should be taken to observe that no unobstructed light reaches the lens of the camera.

(To be continued)

Designing Sets to Enhance "Atmosphere"

(*Continued from page* 295)

be made use of as a dramatic background they would easily cast an atmosphere of helplessness and impending doom over the characters who played before it.

These few examples are but a minute portion of the vast subject of filmic design, but I think they are perhaps sufficient to act as a guide to the amateur set designer. Each film and sequence must be analysed and treated from its own particular angle. Compose your scenes but always bear in mind that the motion picture is not static. You don't see the whole play from a fixed point as you do in a theatre. The camera is an eye—here, there and everywhere. It is no good having a well-balanced establishing shot and forgetting about the value of those following.

A very good shot will stand out from many mediocre ones and tend to make your picture seem patchy. This you will already know from the pages of *Amateur Cine World*. Good photography is photography you don't notice, as an American cameraman has said, and the same applies in every other department. You will be going a long way towards making good pictures if you have everything worked out before you shoot a foot of film; and if director, set designer and cameraman can all visualise each scene through the same eye of the artist you will be going a long way further.

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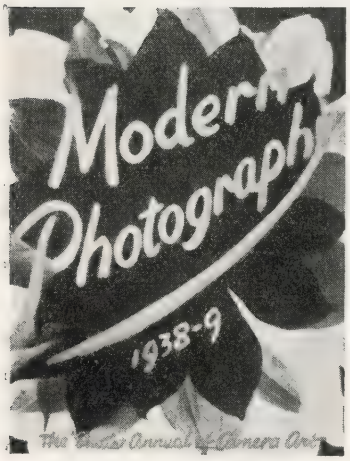

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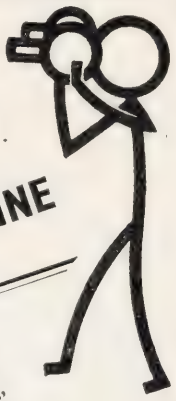

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"SNOW WHITE": General Release This Month

Disney's first full-length film has occasioned a tremendous amount of interest. In this article our contributor is concerned less with its entertainment aspect than with its importance as an art form.

By A. VESSELO

THERE is not much doubt which of the current releases will occasion most interest. *Snow White and the Seven Dwarfs*, Disney's first full-length film, has already had a prolonged West-End run and one of the consequences has been the announcement of a full-length 'Pop-Eye' by Paramount. One could, in fact, write a small book about the novel implications of the new Disney, but it will serve us if we pick one or two main points.

First, we should note, in passing, a further advance in the gradual attempt to get depth as well as variety of 'camera-position' into the cartoon. By means of what the producers call the Multiplane camera the several foreground and background planes of action are more effectively separated from one another than in the past (normally, of course, the Disney 'cells' have been placed directly upon each other and so photographed), with the result of an added appearance of distance. If you consider the development of the cartoon as a whole (see my article in the July issue of *Amateur Cine World*) you will see that this effort at greater plasticity is part of a long-standing general tendency.

Animal Figures and Human Figures

Intensely interesting though it is, *Snow White* is far from being a complete success: there are too many difficulties for this to have been so. The main contrasts which should strike you are: one, the difference in effectiveness between Disney's animal-figures or grotesque and his forthright human figures; two, the difference in effectiveness between the scenes where he is being sinister or terrifying and the scenes where he is trying to be pretty and charming. Both these contrasts are extreme and illuminating.

In animating his non-human or semi-human figures Disney uses the method of caricature and approximation and is thus able to allow his imagination the fullest play. But with normally-appearing human characters, which he introduces here and there for the first time in a leading place, he has to be very much more accurate in maintaining their correct proportions as they move and in making their movements outwardly natural. That is the reason for their relative woodenness and for the distinct fluttering of their outlines in motion. The individuality of Disney's figures, too, depends very largely on humorous exaggeration and this again is lost in the human characters, which Disney has been unable, in default of his usual means, to endow with any sort of personality. They remain just chocolate-box doll-faces.

In atmosphere we find a no less emphatic contrast. Quite the best passages—and some of them are absolutely first-class—are such as that of the shadowy face talking out of the magic mirror, or of Snow White in her terror-stricken flight through the dark wood, or of the grim vultures silently circling down into the abyss when the witch falls to her death; whereas the simple and charming scenes, like the one where the Prince goes off at the end with Snow White, are just pretty-pretty and here the colour-values also degenerate in the same watery way. Disney's genius, technical and atmospheric, operates in the field of the dark and fantastic and strictly naturalistic colours, naturalistic characters and naturalistic animation are still outside his ken.

To sum up: if you believe in the future of the animated drawing you must certainly see *Snow White*—and for its instructive failings just as much as for its very real virtues.

(Continued on next page)

A shot from "Bluebeard's Eighth Wife," reviewed in this article. A "still" taken during the filming of this scene appears on page 304.

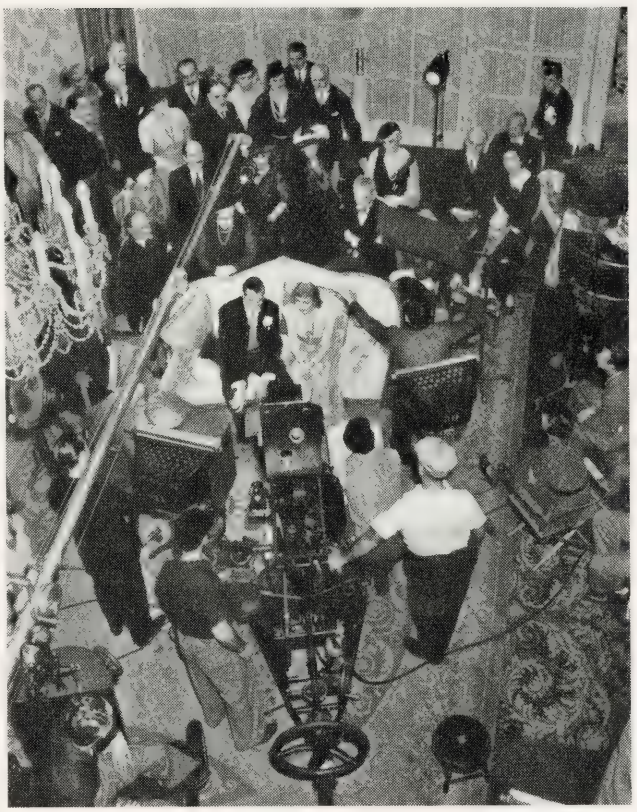
Professional Films

TECHNICAL FEATURES of SOME SEPTEMBER RELEASES

(*Continued from previous page*)

Among the other releases is *Bluebeard's Eighth Wife*, a sophisticated up-to-date comedy in something like typical Lubitsch style. After the strange solemnities of *Angel* this return to a consistently lighter manner is a relief; but for all that, only out-and-out Lubitsch fans are likely to be impressed. As you will already have gathered from *Angel*, and as you may tell by comparison with his previous work, some of which is at present being re-issued, Lubitsch's method does not concern itself with profound or momentous ideas, but with the ultra-skilful manipulations of situations which in themselves may often be quite trivial.

This can be excellent up to a point, but must make great demands on a director after a while; and one is eventually liable to feel that external wit and clever yet routine handling are not enough to compensate for superficiality of material.



Scene from "Bluebeard's Eighth Wife," September release, in the making. The finished scene, as it appears on the screen, is shown on page 303.

Lack of Matter

Even in the acclaimed pyjama-buying sequence which opens the film, we may conceivably be pardoned for wondering if so much subtlety of technique does not tend to go to waste on so small a joke. Whether it is that the style, after repetition, is beginning to wear a little thin, or that in troubled times one wants something rather more meaty—or even, if you like, that the reviewer was not in the mood—we can conclude, with assurance, that adroitness of manner cannot ever fully outbalance lack of matter.

The immediate attraction of *Mad About Music* is not, of course, a director, but a star, Deanna Durbin. Do not, however, make the mistake of thinking that she alone is the whole film. In all her films so far, neat and unobtrusive technique has counted for a great deal in winning her popularity. Thus, note one small touch when the party of schoolgirls are sitting in a beer garden and professional performers strike up "I Love to Whistle." A very realistic little stir of excitement goes round among the girls and this turns the song's entry into something rather more than a mere mechanical device for inserting a theme-tune.

The mountain-backcloth in this scene is a trifle obvious. You will find that there are quite a number of these mountain-backcloths in the film, none excessively convincing.

Intercutting

When Deanna Durbin sings "Chapel Bells" to Herbert Marshall's accompaniment, with the school looking on, the interweaving of shots is well worth analysis. Although the sequence is apparently quite simple and straightforward, with the song bearing the brunt of the action, there are actually eight or nine separate camera-positions used—some long-shots, some medium, some close. The intercutting of shots is such that several of the camera-positions are used here more than once, in slightly different contexts, so as to keep a smooth continuity. Because the emphasis is chiefly on the singing, the cutting is fairly slow.

The Hurricane relies primarily neither on director nor on star, but on spectacle. The earlier parts are merely an elaborate build-up to the truly smashing (and crashing) climax of the hurricane at the end, which was organised by the same man who was responsible for the earthquake in *San Francisco* and the locust-scenes in *The Good Earth*. As usual, the sound-track is made greatly to enhance the effect, by giving throughout the overpowering noise of the gale, mixed with shrieks, the involuntary ringing of the bell over the island church and the sound of the church organ, until the church, too, is swept away. This is essentially a film for those who like seeing spectacular destruction on the screen: other points are ultimately not very important.

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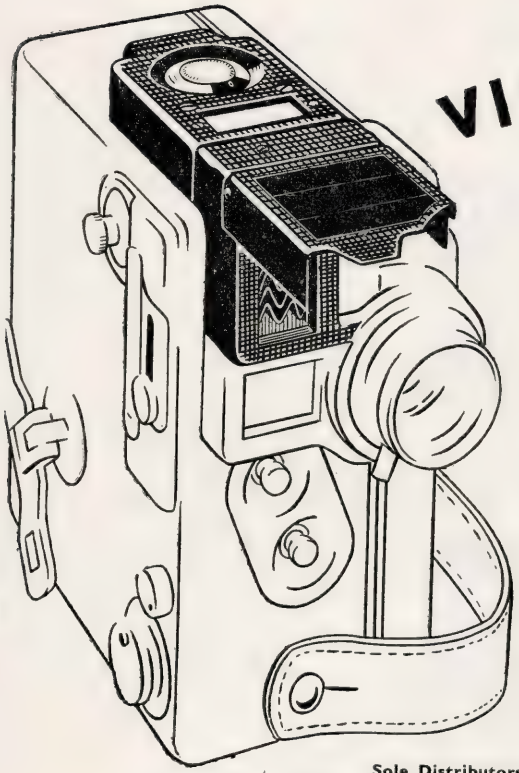

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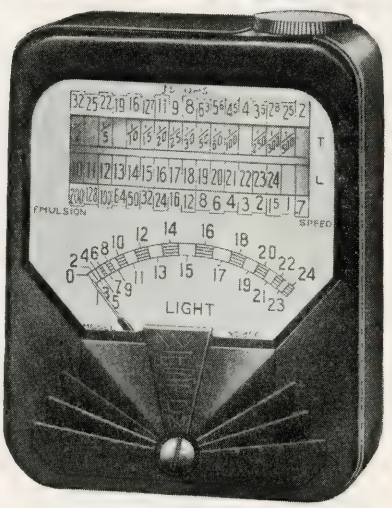

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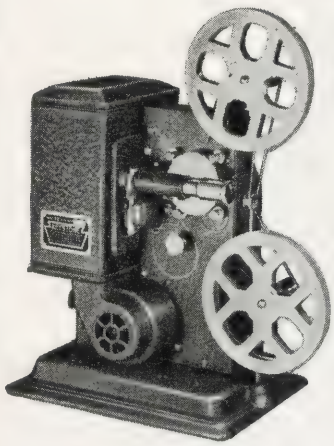

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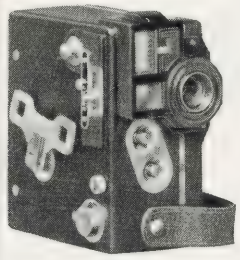

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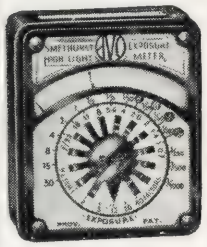

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What the SOCIETIES are Doing

Blackheath F.C.

(Hon. Sec. : John Gibson, 6, St. Germans Place, Blackheath, S.E.3.)

In Production: *Peace at any Price :* Full length comedy on 16 mm. Story of a pacifist who is compelled to become a fighter against his better judgment and greatly to the heroine's delight. The largest scene, interior of village hall (last in the script) already completed ; shooting now taking place out-of-doors. Entire club in the cast. Film should be completed by beginning of 1939, ready for Film Week.

Recently completed club film, *Three Old Maids*, is ready for projection but will not be released until Film Week. This is a short 9.5 mm. comedy with a story reminiscent of that of Goldilocks and the Three Bears, with a surprise ending.

Arrangements for the Club Ball on Dec. 2nd are in active preparation ; it will take place at the large Blackheath Concert Hall. A minimum attendance of 500 will be catered for. Highlights will be : a first-class band and cabaret, together with the personal appearance of a number of well-known stars. It is hoped that other London clubs will support the venture. Tickets 7/6 and particulars from the Hon. Sec.

The club has lost its large studio, which seated 110, the lease having run out. Arrangements have been made for a new one seating about 55 and with good floor space and club rooms. Work of fitting out will commence soon.

Catholic F.S.

(Assist. Sec. : 36, Gt. Smith St., Westminster, S.W.1.)

In Production: No details given.

The Drama Group has been kept very busy during the last few months. Their Mime film is now complete with sound commentary. This, with a new documentary film on the "Priesthood," will receive its premiere at the Millicent Fawcett Hall in the early autumn. The projection unit will take these films with the society's new productions to various schools and convents for instructional purposes.

An interesting programme has been worked out for the members of Drama, Production, and Projection units during the new season which commences in September. New members will be very welcome. Competition entries must be received by October 1st.

Edinburgh C.S.

(Hon. Sec. : Miss E. H. Kemp, 152, Greenbank Road, Edinburgh, 10.)

In Production : July *News Reel* proved to be the best yet produced by 9.5 mm. unit. Items are : naval visit to Clyde in connection with the Empire Exhibition, full record of the annual commemoration ceremony at the Scottish National Shrine at the Castle, discovery of oil at the Darcy oil bore, visit of the Duchess of Kent to Lochrin Nursery School and parade of Bertram Mills' circus on the occasion of its visit to Edinburgh.

Reports and stills for the October issue of "Amateur Cine World" should reach us not later than August 29th.

A handsome plaque will be awarded for the best Society film made this year and submitted to us for review. The names of all those engaged on the production will be engraved on it, so that it will be a permanent reminder of a successful team effort. The plaque is so designed that it can be hung in the studio or theatre if desired.

Club activities recorded in the *News-Reel* include sequences taken at the annual picnic outing to Scoughall, near North Berwick.

At the projection evening in which the above was shown, feature film was *Lorna Doone.* Negotiations for new rooms have been completed and a theatre, studio and dark-room will be built. The syllabus in course of preparation provides for weekly meetings with projection nights and technical talks alternating.

Handsworth Cine Section

(Hon. Sec. : Mr. Allen, 59, Clivedon Avenue, Perry Barr, Birmingham.)

At a meeting held recently it was decided to form a society to be known as the North Birmingham A.C.S. ; the first General Meeting has been arranged for September 8th, 1938. Full details from the Hon. Sec.

(*Continued on next page*)

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Hyde C.S.

(Hon. Sec. : G. Wain, 170, Dowson Road, Hyde, Cheshire.)

In Production: Eight members' films, entries in the 9.5 mm. competition. The most successful of these will be used as society films for public shows and for loan to other societies. Closing date, Sept. 30th, 1938.

Facilities are being given to members for filming the Duke of Kent's visit to Marples and the Local A.R.P. activities. If successful, the shots will be added to the local newsreel.

London A.F.C.

(Hon. Sec. : Miss M. Jasper, 99, Cambridge St., London, S.W.1.)

In Production: 1. *Hands.* Dramatic story told entirely by close-ups of hands. Shooting has been completed with the exception of one or two retakes which will be dealt with in the next few weeks.

2. *Four Feet in London.* The last exteriors have now been shot and the film is in the hands of the editor.

3. *Murder in the Orchard.* A comedy thriller on Kodachrome. Shooting has been completed and editing is now proceeding.

4. *P.D.S.A. Production A.* Documentary dealing with the objects and aims of the People's Dispensary for Sick Animals. Shooting on this production is progressing according to schedule. Work on a film of this nature, involving travel over a large area by a number of cameramen and assistants, is necessarily slow.

5. *P.D.S.A. Production B.* A magazine film dealing with the activities of the P.D.S.A. in the course of any year. Shooting has

CLUB REPORTS

(*Continued from previous page*)

now been going on for several months and will not be concluded for some time to come. It is hoped to complete the first version in the autumn and other sequences will be added as and when they are available.

6. *Ghosts' Meeting.* Comedy. Exterior shooting completed and interiors, which include a great deal of trick work, are now being dealt with.

7. *Robbery at Red House.* Comedy-thriller in Kodachrome. Shooting completed and the film should be ready for projection by the time these notes are published.

On July 24th a large party of members were the guests of Mr. and Mrs. A. Pollard in Cuffley and spent a very enjoyable day under ideal conditions. Two production units worked on the two current Kodachrome productions and completed all the exterior shooting.

At the last two club meetings in July, programmes of S.O.F. films (amateur and professional) were presented by Mr. Bekhor. A lively discussion on the differences in silent and sound production ensued. As the majority of members will be away on their annual holidays during August it has been decided to suspend club meetings until Sept. 1st.

Manchester F.S.

(Hon. Sec. : Dr. R. G. W. Ollerenshaw, Broome House, Didsbury, Manchester. Prog. Sec. : A. Crompton, Iddisleigh, Fairfield, Manchester.)

In Production: *Water.* Documentary made in co-operation with The Manchester Waterworks Department, dealing with the development through three centuries of the water supply of the city. Diagram and cartoon in the earlier sections, leading up to the building of the great dam at Haweswater, with models to show the completed state. Director : A. Crompton. Camera : R. Ollerenshaw. Script : P. Le Neve Foster.

2. Record of the visit of the King and Queen for the opening of the Extensions to the Manchester Town Hall in May, 1938. This film was shot in a downpour by sixteen cameramen and, in spite of the conditions, contains much good material. But the work of shooting was small compared with the preliminary organisation and the final cutting. Director : R. G. Ollerenshaw. Cutter : P. Le Neve Foster. Cameras : Every 16 mm. owner in the M.F.S. !

On July 10th the society went once more on its Annual Big Game Hunt to the Manchester Zoo at Belle Vue. Mr. Gerald Iles, the Director, afforded much practical help. The weather was inclement, but the day was filled with indoor work using the secretary's lighting plant, which was built originally for making surgical films in the operating theatre.

Projection meetings have been suspended until September 7th, when the shooting of *Water* will be completed ; it is proposed to use it as the material for a course of lectures on cutting. The film will be projected and discussed in each of the main stages of its progress from raw material to finished film. The Twelfth Annual Exhibition will be held on December 7th, 1938.

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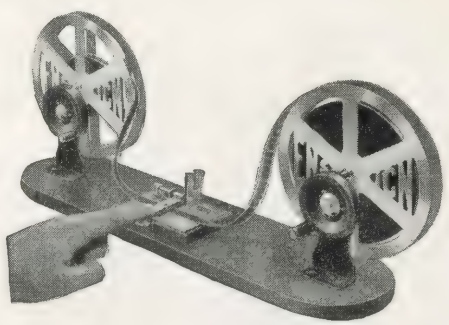

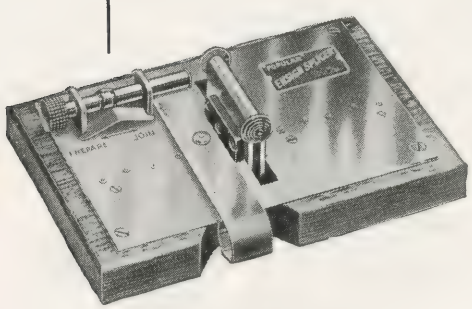

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Mid-Cheshire A.C.S.

(Hon. Sec.: C. Ridgway, Weston Rhyn, Nantwich Road, Middlewich.)

In Production: *Bank Holiday.* Film of the adventures of a family on holiday. Members have been on location for some time. Shooting proved to be very interesting and entertaining. There is still a great deal of work to be done in the way of titling and editing before the film is ready for showing, but every hope is entertained that this, their first production, will prove successful.

Palmer's Green C.S.

(Hon. Sec.: E. J. Lovelock, 97, Evesham Road, New Southgate.)

In Production: No details given.

The studio is being enlarged. The projection box has been pulled down and ports cut through the wall to allow for projection from the adjoining room. By this means, and alteration of the proscenium, an extra length of six to eight feet will have been secured.

A copy of the Society's A.R.P. film, which was recently shown at the local G.B. cinema, has been supplied to the A.R.P. Committee for demonstration purposes. The Southgate Borough Medical Officer of Health is in touch with them with a view to making a series of films to demonstrate various aspects of his work in the borough. It is hoped to report more fully on this next month.

Parkstone A.C.C.

(Hon. Sec.: F. H. Sands, 25a, Church Rd., Lower Parkstone, Dorset.)

Ace Movies' cameraman shooting a scene from their current production, "The Miracle."

In Production: 1. *A Night at the Cedars.* Now receiving final touches on the editing bench. Ready for public showing early in September. 2. *Poole for Natural Charm.* Work has begun on this new film. Members have been divided into eight teams, each team having been allotted a section of the borough and instructed to do their utmost to bring back material that will prove to outsiders that Poole abounds with natural beauty.

Planet A.F.S.

(Hon. Sec.: Peter A, Derrett, 46, Derwent Rd., Palmers Green, N.13.)

Studio: 85, Green Lanes, Palmers Green, N.13. Meetings: Every Monday evening at 8 p.m. for shooting, and on alternate Sunday evenings at 8.15 p.m. for film shows.

In Production: 1. *Refuge*: 1,000 ft. 16 mm., drama. Based on a true happening behind

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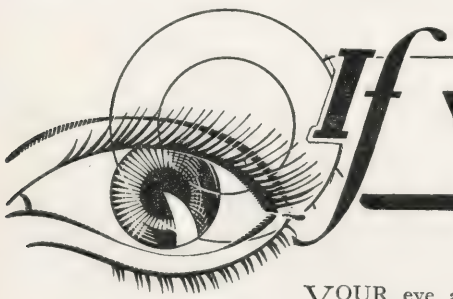

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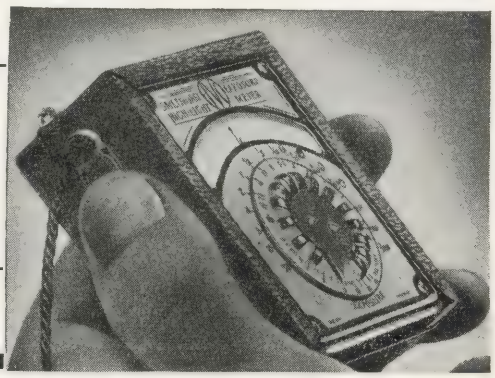

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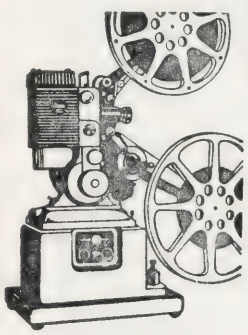

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CLUB NOTES

(Continued from previous page)

the lines during the Great War. Shooting is almost complete and editing and titling is being hurried along, so that attention can be turned to other important matters prior to the annual film show in November. 2. *Intrigue:* 600 ft. 16 mm., drama concerning the adventures of a foreign agent in this country. The production unit recently made a second visit to Pagham to film another important exterior sequence. Further interior scenes will be shot during the next few weeks.

John Clements, whose film acting and stage work at the Intimate Theatre, Palmers Green, have attracted favourable comment, has accepted position of president.

Many members have expressed the desire for more inter-club visits during the coming autumn and winter, with the consequent opportunity of meeting other amateur cine enthusiasts. An invitation is, therefore, extended to those clubs who are within reach, to make up a party of members who would care to be entertained for an evening with one or two past Planet productions, and to look over the premises. The committee would make arrangements for such visits and where possible, return visits for Planet members, on receipt of a note indicating the most convenient dates, and the probable number of the party.

Plymouth Institute Cine Group

(Hon. Sec. : C. J. Miller, 4, Napier Terrace, Mutley, Plymouth.)

In Production: 1. *Ferries of Plymouth.* 16 mm. documentary of which two sequences are now completed and roughly cut. 2. *Half Holiday.* 9.5 mm. documentary. Shooting has been temporarily suspended for a few weeks owing to holidays and unsuitable weather conditions, but production will shortly be resumed.

A ladies' committee has been formed to raise funds for the purchase of a sound projector. Their first effort took the form of a motor-launch trip up the River Tamar. In spite of very poor weather, a large number of members and friends attended, and the outing was a social and financial success. It is intended to hold further similar functions during the summer.

At a recent informal meeting it was decided that in view of the considerably increased membership of the Group, the film subscription of 2/- per month (which is separate from the annual subscription of 7/6 to the Institution) could conveniently be reduced to 1/- per month forthwith.

Portsmouth F.S.

(Hon. Sec. : H. R. Verry, 1a, Hudson Road, Southsea, Hants.)

In Production: *What's In A Name?* Film now half completed, but production temporarily suspended during the holiday period.

A 9.5 mm. film taken of the opening of a new power station in Portsmouth recently was projected, fully titled and edited, at the banquet held four hours later ; the processing was carried out by Mr. F. W. Taylor, one of the members. A week-end outing has been arranged aboard the training ship "Implacable" for the first week in September.

Rex Film Productions

(Hon. Sec. : R. P. Bassett, 131, Wickham Road, Shirley, Croydon.)

In Production: *The Orphan of Beechenwood :* drama, plot based on farm life. Shooting has proceeded according to schedule, though, owing to holidays, there is now an enforced hold-up. By the time these notes appear a start will have been made by the sub-committee concerned on the sets required for the film.

Salford C.S.

(Hon. Sec. : W. E. Cheetham, 19, Laurel Avenue, Moss Side, Manchester 14. Hon. Programme Sec. : N. S. Batternsby, 91, Moorfield Road, Pendleton, Salford 6.)

In Production: The three films *Ill Wind,* a fantasy, 16 mm., *Out of the Frying Pan,* a comedy, 16 mm., and *Saturday Afternoon* a sporting episode, 9.5 mm., are all proceeding as well as can be expected in competition with holidays and the weather.

United Film Productions

(Hon. Sec. : R. Densham, 5, Madrid Road, Barnes, S.W.13.)

In Production: *On a Crisp September Morn :* 16 mm. comedy. Final scenes are being taken and should have been completed by the time this report is published. The results obtained have been of a very high standard.

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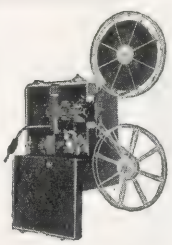

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Throughout the summer film shows have been held for members. Several sound-on-disc pictures have been screened and it is rather interesting to note that one of them has now been released in 16 mm. and 17.5 mm. sound-on-film versions.

Members are, at the moment, experimenting with S.O.D. equipment. It is hoped to announce shortly that the projection staff have converted the society's Bolex D.A. to a sound-on-film 16 mm. machine. The optical system is already completed. This machine is designed to run on D.C. and will later on be made " universal."

Wallasey A.C.C.

(Hon. Sec. : Miss F. Morrison, 19, Kent Road, Wallasey.)

In Production: *The Coupon.* Domestic comedy featuring football pools fan; shooting now completed. Members of the technical staff spent a recent evening running through the roughly edited film, which was then handed over to the editor. Scheduled for presentation early in October, and expected to screen 350 ft. 16 mm. Work on a further photoplay has been shelved *pro tem* in order that members may concentrate on private films.

The display at the Village Festival was very successful. Cine shows were given almost continuously all day and the many people present seemed very interested in the club's work. A number of enquiries were received from prospective members. As usual at this time of the year, the studios are being redecorated. The fifth winter session begins in September.

Wandsworth Technical Institute Kine Foto Group

(Hon. Sec. : J. S. W. Searle-Shirley, 13, St. Ives House, S.W.18.)

A still from the Wallasey A.C.C. comedy, " The Coupon."

In Production: *Escape from Toil* (9.5 mm.). A non-member is recording music and sound effects. The sound will be cut at 33 r.p.m. centre-out on 16" discs, and will not be usable on machines having automatic stop. Experiments have been made to record music and sound effects on 9.5 mm. at 16 f.p.s., but owing to the higher frequencies overlapping the maximum sound track area (.75 mm.) this so far has not proved very successful, but experiments are still proceeding.

It is proposed to hold an exhibition of gadgets at the Institute in the winter, and the secretary will be glad to have early applications for space to exhibit.

West Essex F.S.

(Hon. Sec. : L. G. Watson, 10, The Meadway, Buckhurst Hill. Studio : 41a, Kempton Rd., East Ham, E.6.)

In Production: Further shooting has been done by the groups for their respective films, both in the studio and on location. Details not given.

The July monthly meeting was held on the 17th and opened with the News of the Month —presented by Mr. F. J. Philpott. Discussions on matters relating to films took place under the title, *It Occurs to Me,* Mr. S. Reed gave an address on Russian film producers, Mr. C. Gladwell related reminiscences of making *Broadoaks Memories,* and Mrs. S. Smith described the first film she saw. The Pathescope film, *The Portrait,* and a film just made by two " Wefs," Messrs. L. G. Watson and S. Reed, of the Godwin Road School Sports, were then screened.

There are one or two vacancies in the society; applications should be addressed to the Hon. Sec.

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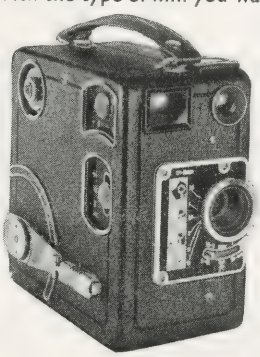

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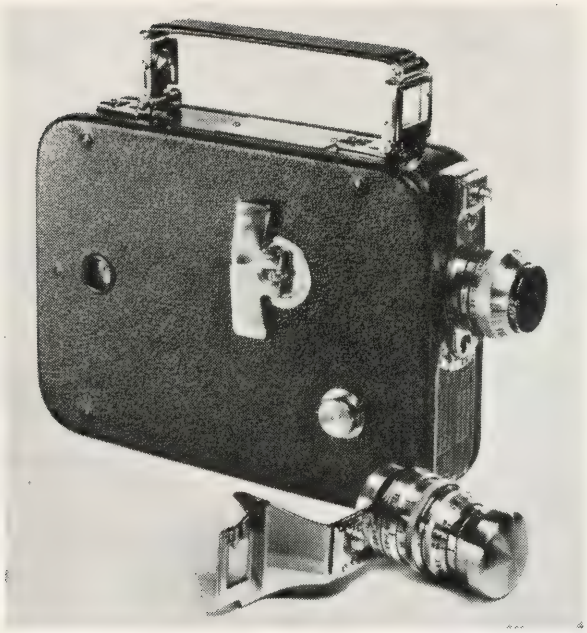

Cine-Kodak Eight Model 20, with 1½" f/4.5 interchangeable long focus lens.

8 mm. CAMERA

Name. Cine-Kodak Eight, Model 20.

Makers or Agents. Kodak Ltd., Kodak House, Kingsway, W.C.

Size of Film. Double-width 8 mm. in 25 ft. spools.

Construction. Heavy metal pressing, covered outside with black leatherette. Interior finished black enamel with speckled finish. Working parts bright plated. Measurements overall: 7" x 5½" x 1½" when open for use.

Optical System. Kodak Anastigmat 13 mm., f/1.9 down to f/16, mounted on a plate which enables lenses to be interchanged instantly. The diaphragm collar has a hand or needle which moves over a quadrant on the front of the camera bearing the various aperture numbers and exposure indications. Focussing is from infinity down to 2 feet. The finder is along the top of the instrument, the front and back elements being joined by a strap which also forms a carrying handle. The front finder lens has a marking on it to enable parallax to be allowed for in taking close-ups, while the back finder element has a small lens which is slid into place for use in conjunction with the long focus lens.

External Fittings. On the right face of the camera are the folding T-shaped winder key (which operates in a clockwise direction) and the motor operating button. This slides downwards and can be locked in position. Behind these is the window of the film footage meter. The left side of the camera is the door with its locking catch. There is a tripod socket in the base.

Internal Mechanism. On opening and removing the camera door the whole transit mechanism is revealed. Top right is the feed spindle, from which the film passes beneath a spring guide to the upper side of the feed-and-take-up sprocket, thence down the gate channel to the underside of the sprocket and on to the take-up spool. The feed-and-take-up sprocket is 2½ inches in diameter, thus giving maximum contact with the film and smooth running. The claw is of the spring-loaded type, sliding on the film on the upward stroke and dropping into the perforation on the downward stroke. The shutter is of the vertical oscillating type.

As is usual in double-8 mm. cameras the film runs right through for exposing on one side and is then reversed and runs through

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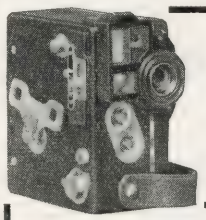

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in the other direction. The spools have the characteristic difference in the central holes on the two flanges to prevent them being used incorrectly. The footage meter lever, which normally rests on the periphery of the roll of film, automatically springs upwards and remains out of the way when it is turned back from the film.

The motor, when fully wound, drives the camera for 30 seconds, but slows down during the last three seconds. This is more than adequate for any normal shot.

Extra Lens. A 1½" f/4.5 long focus lens is instantly interchangeable with the normal lens.

Price. £20 0 0, including carrying case. Telephoto lens £10 10 0.

General Remarks: This is a nicely compact little instrument without frills, but smooth running and straight-forward. It is quite small enough to go into a sports-coat pocket. The facility with which the lenses are interchanged, with compensating viewing devices, is most commendable ; it is another step forward in the advance of 8 mm. to fields beyond the purely personal film stage. The mechanism, finish and construction are of the high quality one expects from Kodak.

9.5 mm. CAMERA

Name. Coronet Camera, Model C.

Makers or Agents. Coronet Camera Co., Birmingham.

Size of Film. 9.5 mm. in standard type chargers.

Construction. Pressed sheet metal body, covered leatherette, other parts finished in black matt enamel, working parts aluminium and chromium-plated. Overall size : 6" x 4¾" x 2⅛".

Optical System. The lens, unnamed, is an anastigmat of 27 mm. focal length, fixed focus, aperture f/3.9 down to f/22. Objects from 12 feet to infinity are in focus at full aperture. Supplementary lenses can be obtained for close-up work. The finder is of the straight-through tubular optical type and is particularly good, giving a really large bright picture.

External Fittings. The top of the camera carries a leather handle. The left side, which is the door, carries a catch near the top and hinges downwards to open. On the right side is the T-shaped winding key, which does not revolve when operating the camera. Above it is the footage meter which does not move progressively, but clicks over as each unit is reached, giving an audible as well as a visible indication. When the motor is run down somewhat, the camera tends to slow slightly at the moment when this meter operates. It is therefore desirable to keep the camera fully wound. The meter registers ten units. Near the front of the camera is a sliding knob which gives either continuous running or single picture movement, a new development in this class of instrument.

The front face of the camera, as well as the viewfinder element and the lens, carries the motor control and a plate engraved with an exposure guide. The motor control operates by pushing the button in towards the body of the instrument. It is surrounded by a ring or collar marked "Ultra" and "Normal." The actual speeds are not indicated, but are 64 and 16 frames per second respectively. When operating at ultra-speed it is essential to push the button well home, and the motor takes a moment or two to attain full speed. The base of the camera carries a tripod bush.

Internal Mechanism. The camera is driven by a clockwork motor which is capable of running off the whole 30 ft. loading. The normal type of charger is accommodated in the instrument and the film passes from the top chute of the charger beneath a chromium-plated spring steel strip, over a waisted pulley (thus avoiding wear on the surface of the film) down past a chromium-plated presser pad and then on to an intermittent sprocket operated by a maltese cross movement. The presser pad is channelled. The film then proceeds down a channel into the bottom chute of the charger.

The take-up core of the charger is engaged by a clutch-driven spindle in the camera itself. The shutter appears to be of the revolving disc type, and it is claimed that the special design of the shutter, combined with the maltese cross action, gives greater exposure of the film for a given lens aperture. The film transit mechanism gives very smooth running, and we ran twelve chargers of film without jamming.

Price. £4 17 6.

General Remarks. This instrument is of the inexpensive straightforward type, with the added refinements of single-picture and ultra-speed. It cannot be expected to have quite the high performance of the more expensive instruments. Nevertheless it is a very satisfactory camera, comparing favourably with several higher priced instruments, and is an excellent proposition for

(*Continued on next page*)

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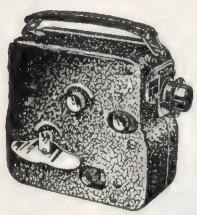

2. **Pathescope MotocameraHf/1.9** focussing lens **£12** or 12 monthly payments of **21/-** or 24 of **10/6.**

3. **The Dekko** 9.5mm. cine camera. High-speed clockwork motor, 30ft. at one winding. Variable speeds. Self timing switch and single picture control. Optical finder. Daylight loading in 3 seconds. Bakelite case bushed for tripod, f/1.9 lens : **£11 17 6** or 12 monthly payments of **20/9** or 24 of **10/5.**

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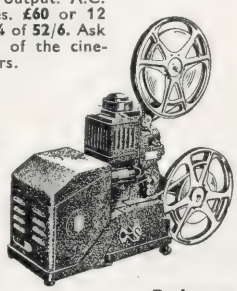

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K7034. Pathe 9.5mm. de Luxe Model, f/3.5 anastigmat, footage indicator, tubular optical view-finder. Excellent condition. List £10 10s. .. **£3 17 6**

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L7071. Siemens 16mm. Model B, f/2.8 Busch lens, variable speeds, built-in view-finder, still picture device, magazine loading, with case. List £28 10s. **£19 17 6**

L7072. Kodak 16mm. Model BB Junior f/1.9 focussing mount, optical finder, 50-ft. loading, counter, in case **£14 15 0**

M7000. Bolex 16mm., f/2.5 anastigmat, footage indicator, optical finder, 50-ft. loading. In case **£4 17 6**

M7005. Siemens 16mm. Model B, f/2.8 Busch, speeded control, still picture device **£18 17 6**

M7012. Victor 16mm. Model V, compensated view-finder, multi-speed, turret head, reflex focussing, 1in. f/2.9, 2in. f/2.9, 4in. f/4 Meyer, complete in case. **£35 0 0**

L7075. Coronet 9.5mm., f/3.9 Taylor-Hobson, optical finder, counter. Nice condition. List **£3** 15s. .. **£1 7 6**

Latest Apparatus

(*Continued from previous page*)

the man who wishes to commence amateur movie-making on the most economical basis.

9.5 mm. FILM

Name. P.S.P.F.—Type SS.

Makers or Agents. Pathescope, Ltd., North Circular Road, Cricklewood, N.W.2.

Description and Remarks. This new material, as its name indicates, is of the super-sensitive type. Like all other sub-standard film it is coated on safety base. It is obtainable in charger loadings of the standard and H types.

The material was tested by exposing it on a standard test object, using two 275 watt photoflood lamps at various distances, and gave perfect exposure at an aperture of f/4 with the two lamps at 3 feet from the subject. This definitely places the film well up in the super-sensitive class.

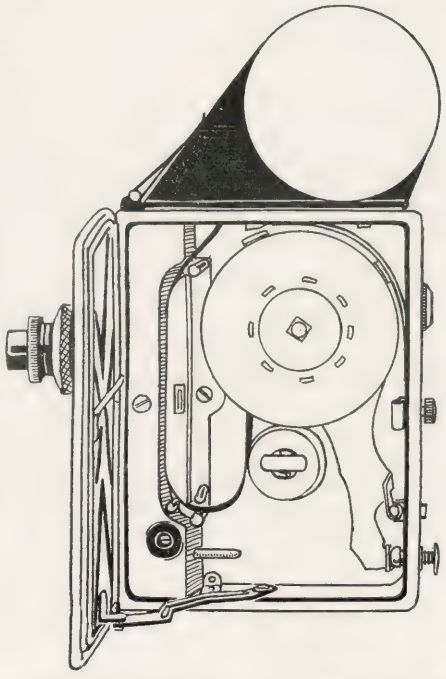
The rendering of colours is quite good, with the characteristic over-sensitivity to red and a slightly depressed response to green. In fact, the material has all the characteristics of super-sensitive film.

A word of praise should be given to the processing. The best was made of a very wide range of exposures, and the photographic quality throughout was first-class. Bearing in mind its high speed, the film is remarkably free from grain.

Price : 6s.

16 mm. FILM

Name. New Super Sensitive Film.



Interior of the Dekko camera converted for spool loading. (See test report that begins on this page).

Makers or Agents. Agfa Ltd., Lawrence Street, W.C.

Description and Remarks. This is a non-inflammable film, obtainable in 50 ft. and 100 ft. spool loading.

Tested on a standard test object, using two 275 watt photoflood units in reflectors, it was found to give perfect exposure at f/5.6 with the lamps at 3 feet from the subject. All the exposures from f/4 to f/8 were usable, the exposure at f/11 being rather dark. Removing the lamps to 6 feet it was found possible to get a usable exposure at f/5.6, the best exposure being f/4. An exterior exposure made at f/1.8 at 7 a.m. on a fine July morning was quite well exposed.

The colour sensitivity appears well balanced though the response to red is very high. Graininess compares favourably with that of materials which are considerably slower, while processing is of the high standard usually associated with the Agfa processing service.

Here is a new high speed material eminently suitable for interior and artificial light work. Another weapon in the armoury of the earnest sub-standard cinematographer.

Price. 100ft. 32/6.

ATTACHMENT FOR DEKKO CAMERA

Submitted by A. Isherwood, 70a, Tavistock Street, Bedford.

Description and General Remarks. We have been able to examine and test the first hand-made model of an attachment which is almost immediately being placed on the market for the attention of users of 9.5 mm. cameras of the Dekko pattern.

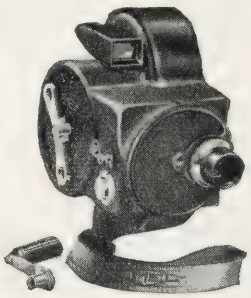
(*Continued on page 316*)

— Pipe, Pouch and "Emel 8" now for a day's good shooting!

The Emel 8, even the turret head model, is so small that you can set out on a day's filming and you won't notice you've got it until you want it. Compare its size in the picture (which is a reproduction of an unfaked photograph) with a pipe and a pouch. Have you realised the wonderful achievement of Emel in giving you the running economy of an "8" and a versatility greater even than many 16's.

A range of interchangeable lenses and hand cranking for dissolves, super-impositions and trick work are definitely professional features. In addition the following advantages : Extremely easy loading ; extra powerful motor with constant speed which stops dead automatically without any slowing down ; continuous operating device ; release safety catch prevents accidental starting ; film footage meter ; removable pressure plates makes it easy to clean the gate and aperture ; wrist strap for steady operation ; provision for tripod ; single speed (Model C.61) on right, and f/2.5 lens, all for **£10 10 0**

There is also Model C.81, with three speeds, f/2.5 lens, **£18 0 0.** *Emel 8 with turret head (on left) C.85, single speed : C.87, three speeds : C.82, five speeds etc., at prices ranging from* **£20 7 6** *to* **£43 15 0** *according to lens equipment.*



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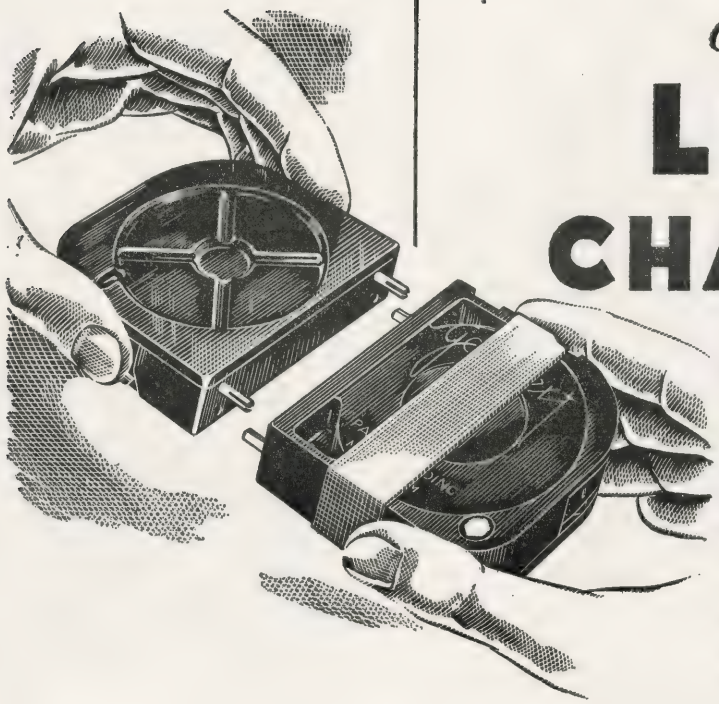
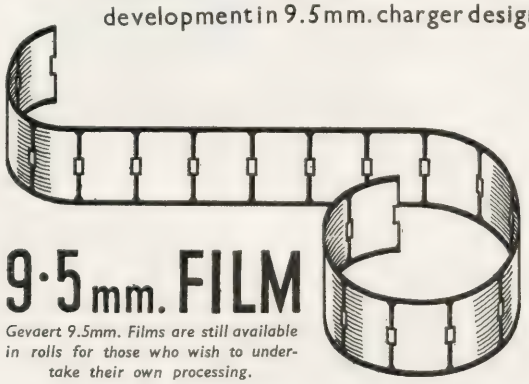


The LINK CHARGER

The new Gevaert 9.5 mm. Link Charger is revolutionary in design and construction. The film is supplied loaded into a half charger which plugs into your own empty half charger, threading being completed in daylight. After exposure the full half-charger is returned for processing. This new design of charger considerably reduces the bulk of unexposed chargers which are carried. The wide rubber band shown in the illustration indicates by its colour the character of the film it contains, and by its position whether the film is exposed or unexposed. In the position shown it indicates an unexposed film ; on exposure the band is placed over the half-charger but between the pins, effectively preventing accidental double exposure. Ask your dealer to show you the many advantages of this real development in 9.5 mm. charger design.

The Gevaert Link Charger is supplied loaded with **Gevaert Panchro Reversal Microgran** (a fast panchromatic film for all-round use), **Gevaert Ortho Reversal** (a fast orthochromatic film), or **Gevaert Panchro Reversal Super** (an extremely fast panchromatic film for use under artificial light or where lighting conditions are poor). All prices include processing.



9·5 mm. FILM

Gevaert 9.5mm. Films are still available in rolls for those who wish to undertake their own processing.

Gevaert

LIMITED
ACTON LANE,
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LONDON, N.W.10

Dekko Camera Adapted for Spool Loading

(*Continued from page* 314)

The object of the attachment is (a) to enable the camera to take a 50 ft. daylight spool loading, (b) to enable the film to be rewound, with accurate counting of the frames, (c) to enable the camera still to be used as an ordinary charger loading instrument when desired.

The attachment consists of several parts. The bottom portion of the back wall of the camera has two small attachments fixed to it which form respectively a pivot pin inside the casing and $1\frac{1}{8}$" from the bottom, and a plunger $\frac{5}{8}$" below this which can be operated from outside the instrument. On to this pin is dropped a metal pressing $4\frac{3}{4}$" long x $2\frac{3}{8}$" wide which carries in its upper portion a spindle for the take-up spool. A small rubber rimmed driving wheel 1" in diameter fits on to the normal take-up spindle of the camera.

Re-Wind

All this internal mechanism can be dropped in or removed in a few seconds without interfering with the normal mechanism. When a spool is placed on the top spindle aforementioned the rubber rimmed wheel drives it in an anti-clockwise direction, but the pressing of the plunger in the back of the camera swings the whole of the internal mechanism on its pivot and thus releases the spool from the drive. It has been arranged that the camera stops with the intermittent claw in the withdrawn position, so that with the plunger in and the camera stationary, the film has free passage if wound backwards.

Dekko camera adapted for spool loading. (*See this page*).

The feed portion of the mechanism consists of a removable outside spool box. The top of the camera is pierced above and slightly behind the top of the gate mechanism, and above this, outside the camera and running its whole length, a wide brass channel is fitted, with a spring cap at its forward end to cover up the hole at the top of the camera when the outside spool box is not in position.

The spool box, which is fitted to the camera by sliding it forward into the brass channel, consists of an aluminium casting comprising a chamber which will hold a 50 ft. spool of 9.5 mm. film and a chute leading down to the entry hole at the top of the camera. On the right side of the spool chamber is a knurled knob by means of which film can be wound back into the chamber when desired, and this engages, by means of gearing, with a film counter.

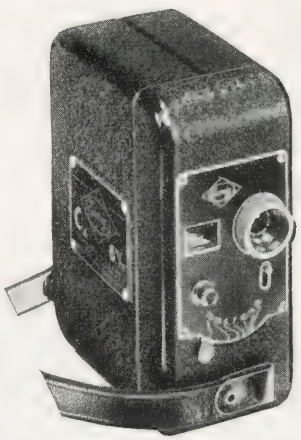
Loading the Film

The spool chamber must be loaded in the darkroom and we found that loading of the camera itself was somewhat tricky, but no doubt in the production models the various channels will be smoothed out to give free passage to the film.

The feed film moves in an anti-clockwise direction (when viewing the camera from the left side), then over a jockey pulley, then down through the ordinary gate mechanism, then up again to the take-up spool which also turns anti-clockwise. The drive, at all speeds from the slowest to the fastest, is extremely smooth, and test film shows no weave or unsteady frame line. The mechanism also works perfectly with single exposures. Care must be taken to press

"WHAT I LIKE——

about the Eumig Electric," said one of our dealers, "is that it's a real press - the - button Camera. I'm always trying out different Cines and I find I chose the Eumig for my own personal use. For one thing it's so light and handy, and for another that f/2.5 lens does give beautifully sharp pictures."



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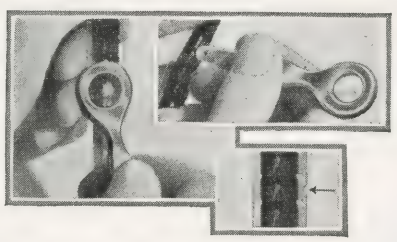

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the plunger when running as otherwise the film will not take up on the spool and will pile up inside the camera.

Winding back is a simple operation. The plunger is pressed strongly inwards and then the knurled knob on the top spool chamber is revolved. The frame counter clicks over as this knob is revolved. We tried the device a considerable number of times and in every case the camera claw dropped straight into action without any hesitation.

Although at first sight the device looks a little strange and clumsy, and though, as we mentioned above, some refinements of design are desirable, the whole system certainly does its work most effectively, and changes a well known and tried camera into a dual instrument with the added advantages of larger capacity, two types of loading, rewind and picture frame counting.

Projector Specifications

(The following is a resumé of the specification recently issued for school projectors in Germany. It is interesting in that it shows very clearly the technical points considered valuable in these particular circumstances, and as such should be of general interest as well as, perhaps, of use to those who are interested in the educational aspect of substandard cinematography).

16-mm. Substandard Film Projectors :

1. The projector must be suitable for use with either D.C. or A.C. of either 110 or 220 volts pressure. Tests will be made of 220 volts direct current.

2. The lamp must be either: (a) 375 watts 5 amps., or (b) 200 watts 4 amps.

3. The lamp must have an average life of 50 hours burning time, but it is preferable that this life shall be 70 hours rather than 50.

4. The lamp must be capable of adjustment when the projector is closed for running. The mirror must be firmly supported and rigidly held, while the lamp-holder must be sufficiently firmly supported that the normal shocks and vibrations found in average use do not put it out of position. The lamp must be rapidly interchangeable.

Light Output

5. The machines with 375 watt 5 amp. lamps with running 3-bladed shutter must have a light output of at least 140 lumens. When projecting a still picture the light output must be at least 30 lumens, and not more than 60 lumens. With the 200 watt 4 amp. lamp, the output must be at least 75 lumens when running with 3-bladed shutter, and have the above values when projecting still pictures. (These values apply with no film in the gate).

6. All stray light should be kept at as low limits as possible during projection.

7. At 16 pictures a second with a 3-bladed shutter, there should be no perceptible flicker on the screen when a picture width of 4 feet is used and the screen is observed from a distance of 20 feet.

8. (a) An ammeter and regulating resistance must be fitted in the lamp circuit. (b) A safety device by which the lamp can only be turned on at low load must be provided. (c) Lamp and motor must have independent regulation resistance controls. (d) If the lamp blows out, no damage must be done

(*Continued on page 319*)

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why so many amateurs send regularly to us for their cine requirements. Here are one or two recent comments from customers' letters :—

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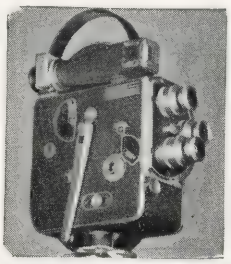
8mm. continues to gain in popularity and here are some particularly fine pieces of apparatus.



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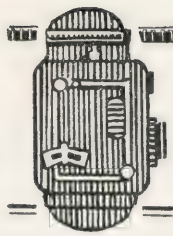

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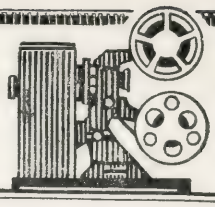

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Projector Specifications

(Continued from page 317)

to any other circuit of the mains on the same fuse.

9. The total current consumption must be such that a 6-amp. fuse does not blow when the projector is in use.

10. Reverse running and still-picture devices may be fitted, but are not essential. Where the latter is present, a really safe heat screen must be fitted.

11. The driving motor must have sufficient power to take a 400 foot spool through the projector at the correct speed.

12. The projector must not become excessively hot during use, and the controls must not heat beyond 50 deg. C.

13. The lens should be 2 in. in focus, and should be free from aberrations, chromatic or otherwise, and must cover the entire screen without noticeable lack of focus when the image centre has been set for maximum sharpness.

14. The illumination at the screen centre must not be $1\frac{1}{8}$ times greater than the illumination at the extreme edges.

15. The "float" of the picture must be such that the screen picture does not move up and down in consecutive pictures more than 3 mm. (1/8th inch approx.) when a screen picture 3 x 4 feet is used.

16. The framing device must be capable of covering all normal ranges of framing variations.

Pull on Film

17. The pull on the film in the gate must not exceed 130 grams ($4\frac{1}{2}$ oz. about).

18. A tilting screw which raises or lowers the image from the horizontal must be available.

19. The spool-holders on the feed and take-up spindles must be of uniform cross-section, and the squares on the spindles must be 8 mm. with a tolerance of +0.00 and −0.05 mm.

20. The noise of the machine when running must not exceed 45 phons when determined 6 feet away in any direction.

21. A single oiling must be sufficient for at least 12 running hours, or if a central lubricator is used, for 30 days. When correctly lubricated no oil or grease must exude, particularly near the sprockets and gate.

22. The following accessories must be provided: 2 spools (to standard specification). One voltmeter to indicate (a) presence of current, (b) type of mains, (c) voltage present. Magnifying glass to adjust projection lamp. Rewind, splicer and film cement. Oil-can and bottle of oil. Cleaning gear and duster. 20 feet of extension cable to mains, with switch carrying 6 amps. (standard specification) in one lead, and fitted with standard two-pole plug.

23. At the request of the customer, earthing connections must be fitted.

24. Accessories and projector must have a carrying case (two cases if need be). There must be space provided for extra lamp and variable external resistance.

25. The total weight of the projector and resistance (but without case) must not exceed 33 lbs.

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Readers' Films Reviewed

(*Continued from page 298*)

is a shot of the rigging, with a fairly heavily filtered background. The difference in the densities is too marked. The two shots should therefore be separated.

After an exhausting voyage the seamen reach land. One stumbles off in search of aid and comes across an artist in his cottage. When he has given the thief a drink the artist goes out and brings in the other fellow. Both, despite their privations, are bellicose and almost come to blows over a game of draughts in the evening. They retire for the night. The tougher of the two appropriates the camp bed while the other has to be content with the floor. Incidentally the former surreptitiously swills down stimulants intended for the weaker fellow. Illuminating little touches like this, expressive of character, are most valuable.

The thief puts the diamonds under his pillow. Since he distrusts his mate one would have expected him to have kept them about his person. In the morning the mate sneaks them and goes off. The artist has already departed with his easel. The other fellow discovers almost at once that he has been robbed and goes to a drawer from which he takes a revolver. How did he know it was there ? Presumably it is his own, but if this is the case there should have been a shot earlier in the film showing him putting it there. When he takes it the audience have their first sight of it. Had it been shown them earlier on—one shot would have been enough—they would have been keyed up to expect something to happen in which the weapon would play a part.

Good Long Shots

There are some good long shots of one seaman chasing the other along the cliffs, at one point running past the artist who is at work painting. He follows them and catches up with them as one of the fellows is shot and falls over the cliff edge. Then the other weakens surprisingly suddenly and topples over after him.

The death scenes are rather disappointing. There is, of course, an art in falling and it is scarcely to be expected that the artists should have acquired it. True, they have only to fall a comparatively short distance although the camera angle suggests (but not entirely convincingly) that there is a sheer drop to the sea. They should therefore have been helped out by the camera. Had close shots been taken of the actual fall they would only have had to drop down in front of the camera while a quick cut to a head disappearing over the edge of the cliff would have completed the effect.

Then, too, there should have been shots of the sea below *before* the fall, to heighten the suspense, and cut in close-shots of the horrified expression on the artist's face. The whole thing happens too hurriedly.

At the end a newspaper report reveals the fact that the diamonds are valueless—a neat touch, but not entirely cinematic since it cannot be explained in pictures. We should be inclined to end the picture with another shot of the sea, looking down from where the men fell. But in the main the film is well done and a Leader has been awarded.

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It takes only 10 seconds to change from one size to the other and there are no loose parts. You turn the claw-selecting knob, slide the lamphouse and swivel the lens over the required gate.

The Ditmar Duo is provided with two entirely separate film paths for the two film sizes and two separate and distinct claw systems. Lenses are interchangeable, while lamps are available from 100 to 750 watts, making the projector suitable for use in small rooms or large halls.

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1. Entirely separate film paths for each size.
2. Entirely separate claw mechanism for each size.
3. No loose parts.
4. A ten - second change of size.

Send for illustrated list showing all these features.

Features include f/1.6 lens (interchangeable), high efficiency direct lighting system with concave mirror and adjustable lamp (which can be adjusted while projecting). All controls are grouped for easy operation and are illuminated during operation, while threading is extremely simple. A switch turns the projection lamp off during rewinding by motor rewind. Special universal four-screw tilting device.

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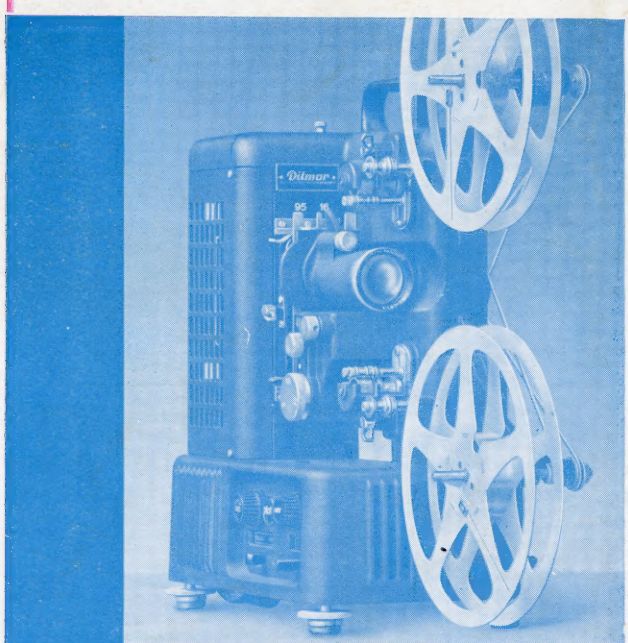

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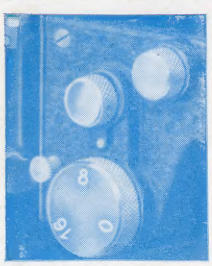
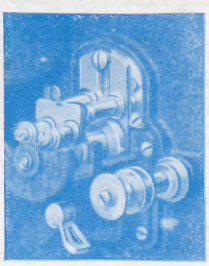
TWO EXCLUSIVE FEATURES



This illustration shows the large knurled knob, a turn of which selects the desired claw mechanism and releases the one not in use. Only three-quarters of a turn is needed. With the Ditmar Duo the film paths are completely independent.



The above shows the double film-path—one for each size of film—and the quick release device for rapid threading. Note the separate sprockets and guides which give, in effect, two projectors in one.

You can only appreciate the simplicity which these Ditmar Duo innovations make possible by actually handling the projector. Your dealer will gladly give you the opportunity.

After-sales service through the Ditmar Service Department

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